UGAL ANALYSIS



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FUGAL ANALYSIS:

A COMPANION TO "FUGUE."

BY

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BEING A COLLECTION OF FUGUES OF VARIOUS STYLES PUT INTO SCORE AND ANALYZED

FOURTH IMPRESSION



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PREFACE.

THE present volume is intended as a supplement to, or (to speak more accurately) the complement of, the author's recently published work on Fugue. In the course of that work it was more than once remarked that the student could learn more from the actual analysis of fugues than in any other way. As the limits of the preceding volume did not allow the introduction of more than a very few specimens of complete fugues, the present one is intended to supply the deficiency.

In making the selection of fugues here given, several things had to be considered. First and foremost, the author felt it to be of importance that all the examples should be *music*, in the best and truest sense of the term. For this reason, every fugue in the volume is by a composer of acknowledged eminence; and no specimens are included of the works of musicians who, like Kirnberger, Eberlin, or Albrechtsberger, are little known except as fugue writers or theorists. Had technical correctness been the only consideration, the selection would have been very different from what it is. Some of the numbers in this volume (*e.g.* Fugues 3 and 11) have been included, among other reasons, to show how much freedom the great masters sometimes allow themselves in fugal writing. On the other hand, no mere dry scholastic exercises, however meritorious from a university examiner's point of view, have been allowed a place in the volume.

Another important consideration was that of variety, both in form and details. The possibilities of fugal construction are practically almost exhaustless; and, though it has been impossible within the compass of one volume to exhibit every form of fugue, it may at least be claimed for this collection that all the most

important variations in fugue form are illustrated, and that every fugue has some feature peculiar to itself, and not seen in any of the others.

It will probably be a matter of surprise that, with one single exception (No. 12), no fugues are included from that incomparable masterpiece, Bach's 'Wohltemperirtes Clavier.' As a matter of fact, it was originally intended to give several specimens from that work; but, happening to meet his friend, Mr. James Higgs, and learning from that gentleman that he was at present engaged in preparing an analysis of the whole 'Forty-Eight,' the author at once modified his plan, feeling sure that Mr. Higgs's analyses would be so good as to render any others superfluous. The fugues already selected from the 'Wohltemperirtes Clavier' were therefore replaced by others, and the author strongly recommends all earnest students to obtain Mr. Higgs's work as soon as it is published. He understands that an English translation of Dr. Hugo Riemann's analysis of the 'Forty-Eight' is also shortly to be published; this will be found another valuable aid to the student.* The one fugue of the 'Forty-Eight' which is retained in this collection is inserted, as will be seen, with a special object—to afford a comparison between the different treatment of the same subject by different composers. In the vocal fugues, the words have in all cases been omitted, partly because a considerable saving of space is thereby effected, but still more for the sake of clearness. The marks indicating the subject or answer, episodes, etc., would have been more difficult to distinguish had the spaces between the staves been filled up with words. For the same reason, numerous unimportant instrumental parts, generally mere fillings up of the harmony, are also omitted. Where the instrumental features are important to the structure of the composition, they are added in small notes.

While it is hoped that these analyses will be found fairly complete, the author cannot claim that they are in any way exhaustive. This is especially the case with the fugues by Bach.

* Since the publication of the first edition of this book, the translation has been issued. (Augener & Co.)

As has often been said of the Bible and Shakespeare, every time we read Bach we find some new beauty in him that we had never observed before. Even in the case of so familiar a fugue as the "St. Ann's" (No. 20), which the author had known by heart for thirty years, he found, on analyzing it for this volume, several points of interest which he had never previously noticed. No doubt in many of these fugues much has been overlooked; the author trusts that enough has been said to put the student on the track of further discoveries for himself.

In the arrangement of this volume, the author has followed as nearly as he could that of the companion work on *Fugue.* First come fugues on one subject, without and with regular countersubjects; these are followed by specimens of fugues by inversion, augmentation, and diminution. No examples of Fughetta are included here, as four complete specimens had already been given in Chapter X. of *Fugue.* The first part of this volume concludes with four different fugues on the same subject by Bach, Handel, Haydn, and Mozart. The comparison of these will, it is hoped, prove both interesting and instructive.

The second part of the volume shows fugues on two and three subjects, fugues on a choral and canto fermo, and fugues with independent accompaniments. The last number in the volume may be regarded as a kind of "grand finale;" it is given as a marvellous example of the combination of nearly all fugal devices in one piece. As the chorus in its original form is only to be found in the Bach Society's edition, which is by no means universally accessible, its introduction here will be welcome. It will also afford the student an opportunity of acquiring the invaluable power of reading from a full score.

As it is important that the student should know how to make analyses of fugues for himself, full instructions on this point are given in the introduction to the present volume. Far deeper insight into fugal construction will be obtained by making analyses for one's self, than by reading any number of analyses made by others.

It will be noticed that the tabulated analyses given at the end

of each fugue differ very widely in their details. In the earlier numbers certain points are mentioned which it was not thought needful to notice later, as the student would become accustomed to observing them for himself without such help. It is hoped, however, that nothing of real importance has been overlooked.

The preparation of this volume, the plan of which, it is believed, is somewhat novel, has been an especially interesting, though necessarily somewhat laborious task. The author, however, felt it likely to be of such great utility, that, as he desires to make this series of works as complete as possible, he could not well omit it. If the reading of it gives half as much pleasure to the student as the writing has done to the author, he will be amply compensated for the time and labour spent in compiling it.

LONDON, *March*, 1892.

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SIGNS AND ABBREVIATIONS.

S = Subject.

A = Answer.

(*N.B.*—In the tabulated analyses at the end of each fugue, the letters S A T B refer to the soprano, alto, tenor, and bass voices.)

CS = Countersubject.

var. = varied (of the Subject or Countersubject).

inv. = inverted.

aug. = augmented.

dim. = diminished.

? = incomplete. The lines ———¬ show the extent of Subject, Answer, or Countersubject. S ?———¬ indicates that the first part of the Subject is wanting; S———?, that the end is wanting; S ?———?, that only a part of the middle of the Subject is present, both the beginning and end being wanting.

FUGAL ANALYSIS.

INTRODUCTION.

1. OF all existing musical forms, that of fugue, as we find it in the works of a great genius, such as J. S. Bach, is certainly one ot the most perfect, and, to an earnest musician, one of the most interesting. The idea, popularly entertained, that fugues are very dry, arises partly from the fact that many fugues have been written by composers destitute of genius, and possessed of little beyond merely technical skill, but still more from the fact that a fugue requires a considerable amount of theoretical knowledge on the part of the hearer to appreciate it fully. It is not a mere succession of interesting melodies, following one another with no necessary logical connection, but, as we have said elsewhere, an organic growth, the whole of which is developed from one or two themes, sometimes of extreme simplicity, according to certain artistic principles and well-understood methods of procedure. Unless, therefore, the player or hearer of a fugue is able to analyze its construction and trace its developments, he can derive but little pleasure from it as a composition. The present volume is intended to aid him in this important matter; and in this introduction we propose to show him how to set about making an analysis for himself, before we proceed to analyze a selection of fugues for him.

2. Though all regularly-constructed fugues follow the same general plan, there is an infinite variety in their details. In the twenty-three fugues contained in the present book, there is not a single one which does not illustrate some point not shown in any of the others; and even this volume does not pretend to be exhaustive. It contains, however, a sufficient number of examples of different styles to enable a student who has fully mastered its contents to analyze any others for himself without difficulty.

3. A knowledge of the treatise on Fugue, to which this is a companion, is pre-supposed throughout this work. It was said in that volume that more can be learned by analysis than in any other way; and to that we may here add, that the careful analysis of fugues by the student himself will teach him more than he can learn even by reading this book.

4. If the student wishes to analyze a fugue written for the organ or pianoforte, we most strongly advise him, if he can spare the time for it, to begin by putting the fugue into score—that is, to write each of the voices on a separate staff, and in its proper

clef. He will be astonished to find how many points he will notice in this way which would almost certainly escape his attention when he has two, and sometimes three, voices written on the same staff. This is especially the case when, as so frequently happens with fugues, there is any crossing of the parts.

5. In putting a fugue into score, care will sometimes be necessary with the middle voices, otherwise fresh entries may be disregarded, or put in the wrong part. In Bach's 'St. Ann's' Fugue, for example (No. 20 in this volume), at bar 89, an inexperienced student, transcribing the fugue from the organ copy, would be extremely likely to regard the entry of the first bass as the continuation of the tenor part. This will be seen at once by examining the original. In some cases (for instance in Mendelssohn's D minor fugue, No. 8 of this collection) much thought was required in consequence of the crossing of the parts to decide the progression of the voices. No rules can be given in this matter; if there appears to be a crossing of the parts, the student must look for the place where they re-cross. Sometimes, especially in Handel's and Mendelssohn's instrumental fugues, the composer altogether forgets that his parts have crossed, and omits to put them right again. In such a case there is "no thoroughfare"; and if the student finds himself in a blind alley of this kind, the best thing he can do is to abandon the scoring of the fugue as a hopeless job. We have ourselves had to do this with more than one of Mendelssohn's fugues. With those of Bach, there is never any danger of this kind.

6. Having put his fugue into score, the student will next proceed to analyze it. The first thing to do is, to determine the limits of the subject, or subjects, if there are more than one. Full instructions on this point will be found in Chapters II. and III. of *Fugue*. Next notice whether there is any countersubject, and if there be, whether it accompanies the whole, or only a part of the answer. Observe also at what interval the double counterpoint is—whether in the octave, tenth, or twelfth. Of course, in an enormous majority of cases it will be in the octave. See whether there be any codetta, either before the entry of the answer, or between any later entries in the exposition. If there be one, take careful note of it, as it will very likely be subsequently made use of in the course of the fugue.

7. As soon as all the voices have entered with either subject or answer, the student should carefully examine what follows, to see whether or not there is the additional entry spoken of in *Fugue*, § 186. If there be, he must remember that this forms part of the exposition. If there be not one (as will probably be the case when the subject is announced by a middle voice), he will next find either the first episode or a counter-exposition — most frequently the former. Let him very carefully notice the key of the next entry following the first episode. If it be the tonic

or dominant,* we shall find either a counter-exposition, complete or partial, or the additional entry spoken of above, which is occasionally, though rarely, introduced after the first episode, instead of before it. In either of these cases, the episode and the following entry, or entries, belong to the first section of the fugue; but if the episode modulates so as to introduce an entry in some other key, it will form the beginning of the middle section. (*Fugue*, § 293.)

8. The examination of the episodes will be found one of the most interesting, as well as one of the most important parts of fugal analysis. Occasionally they are constructed from absolutely fresh matter; but in the very large majority of cases they are made from materials already met with. Here careful comparison is needed. The student must see whether the episodes are formed from fragments of the subject, countersubject, or codetta (if there be one), or from some of the incidental counterpoints. He must also notice *how* they are so constructed—whether by simple sequential treatment, by inversion, augmentation, or diminution, or any combination of these. In Chapter VII. of *Fugue*, he will find examples of all kinds of episodes; he must be on the watch for any or all of the devices there explained and illustrated. But the resources of episodical construction are practically so exhaustless, that it is quite possible that he may meet with episodes of a pattern not shown in any of the examples we have given.

9. The middle entries of the fugue will next claim his attention. He must notice whether these entries are isolated, or in groups. On this point, a word of caution may here be given. Occasionally the student may be inclined to regard two consecutive entries as isolated, when they really belong to the same group. For instance, in Fugue 13 of this volume, there is a middle entry ending in bar 52, while the following does not begin till bar 55. In this case both belong to the same group, because they bear to one another the key-relation of subject and answer; and the intermediate passage is codetta, not episode. Another good illustration of this point will be seen at bars 35 to 37 of the first fugue in this volume The order of the keys in these middle entries must always be carefully noticed; and when the subject is found again in the key of the tonic, the student must see from what follows whether or not he has reached the final section of the fugue. The rule given in *Fugue*, § 302, will be a safe guide for him.

10. If the fugue contains any stretti, the first will mostly be met with in the middle section, though they are occasionally to be seen in the exposition. These must be carefully looked for, and, if found, there are several points to be noticed with regard to

* Sometimes (as in Fugue 7 of this volume, bar 26) the first group of middle entries begins in the dominant. In such a case, the key of the following entry will show whether or not there is a counter-exposition.

them. See, first, how many voices take part in them, at what intervals, and at what distances of time. Observe also how much of the subject is given by each voice—whether each discontinues the subject on the entry of the next, and, if not, how much of it is carried on beyond the next entry.

11. The devices of inversion, augmentation, and diminution are sometimes found in the middle section of the fugue. These must be carefully watched for, as must also the modifications in the form of the subject itself (see Fugues 4 and 11), and the incomplete entries of subject or answer. These last are sometimes likely to be overlooked, especially if, as occasionally happens (see Fugue 18), both the beginning and end of the subject are wanting.

12. The analysis of the final section will in general offer but little difficulty. The entries will now all be in the tonic and dominant keys ; these may or may not be divided by episodes. Be on the watch for stretti here, and also for pedal points. If there be a coda, note where it begins.

13. The directions here given refer to simple fugues—that is, fugues with one subject, and to those double fugues in which the two subjects are announced together. In the case of double fugues in which each subject has a separate exposition (see Fugue 16), it will be remembered that the form is different, as is fully explained in *Fugue*, Chapter XI. The method of analysis will, nevertheless, be the same, the difference being merely in the division of the sections of the fugue.

14. With a fugue upon a choral, the analysis will vary according to the form chosen by the composer. If each line of the choral receives a separate exposition, as in the fugue by Bach, given in *Fugue*, § 422, there will be as many sections as there are lines. In Fugue 19 of this volume, where sometimes one line, and sometimes two, of the choral are treated separately, the number of sections will be the same as the number of expositions. But if the subject of the fugue be quite independent of the choral, the latter being treated as a *canto fermo*, as in the example by Bach in *Fugue*, § 427, or in Mendelssohn's third Organ Sonata, the form of the fugue will not be affected by the presence of the choral.

15. It will greatly assist the student if he marks the entries of subject and answer, and the episodes, as we have done throughout this volume. When his analysis is completed, he will also do well to tabulate the results, as is here done at the end of each fugue.

16. We have fully explained in this introduction the exact method we ourselves pursued in making all the analyses in this volume ; and we can assure the student that he will find the work of scoring and analyzing fugues, though somewhat long, truly fascinating, if, as we assume, he has sufficiently studied the subject to be able to appreciate its beauties.

PART I.

FUGUES ON ONE SUBJECT.

Section (a). FUGUES WITHOUT A REGULAR COUNTERSUBJECT.

No. 1.—J. S. BACH. Fugue in D minor ('Art of Fugue,' No. 2).

Episode I.

15 16 17 18

19 20 21 22

Counter-exposition.

S ? ?

A

23 24 25 26

27 28 29 30

S

31 32 33 34

A

35 36 37 38

Middle Section.

Episode II.

39 40 41 42

S

43 44 45 46

S

47 48 49 50

S

51 52 53 54

Episode III.

55 56 57 58

Final Section.

S

59 60 61 62

Episode IV.

63 64 65 66

A (var.)

67 68 69 70

Episode V.

71 72 73

74 75 76 77

17. As this volume contains several examples from Bach's 'Art of Fugue,' it will be well to give here some account of that work. It was written to show the varied possibilities of fugal construction, and consists of a series of fugues and canons, all founded upon the same subject, which, however, appears in the different numbers of the work in various modifications. Its original form is

which is also employed with a slightly altered rhythm in the fourth bar for the second fugue—that given here. In the third fugue, the answer of the first is inverted, and employed as the subject—

while the fourth fugue (see Fugue 4 of the present volume) is made from the inverted subject itself.

18. The subject is next altered by the addition of passing notes—

and in this shape is combined with itself in inversion, augmentation, and diminution (See Fugues 9 and 10 of this volume.) It

is subsequently further modified, and combined with other subjects in double counterpoint of the octave, tenth, and twelfth; and finally Bach gives two fugues, one for three and the other for four voices, which are treated by inverse contrary movement in all the parts. Besides this the work contains a number of canons on the same theme, and at the end is printed a long triple fugue, an analysis of which was given in *Fugue* §§ 400–403, which was no part of the original work. Its introduction is due to the fact that the 'Art of Fugue' was not published till after the composer's death, and the editor was not certain as to the author's intentions.

19. Composed in the last year of Bach's life, the 'Art of Fugue' shows his stupendous genius in its fullest maturity, and contains many of the most perfect specimens in existence of fugal writing. Being written with a distinctly educational purpose, the work is especially valuable to the student and to the teacher, because Bach here deliberately sets to work to show how fugues should be written. The different numbers may therefore be taken as models for our guidance; and it is for this reason that we have included several of them in the present volume.

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20. The fugue now before us is so simple and straightforward in its construction that it will not need a very long analysis. Though it has no countersubject, remarkable unity is given to the whole work by the persistent dotted-note rhythm first heard in the fourth bar, which is continued without any intermission whatever until the final chord.

21. The exposition extends to the beginning of bar 17. As the subject commences with a leap from tonic to dominant, the answer is tonal, according to the usual rule (*Fugue*, § 86). As the subject does not modulate, the only alteration made is in the first bar.

22. The last four notes of the subject [musical notation] must be particularly noticed, because they are the germ out of which the whole of the counterpoints accompanying the subject are developed. Sometimes this figure appears, treated sequentially in the same voice, either by direct or inverse movement—*e.g.*, in the tenor of bars 9 and 10 (direct), and in the alto of bars 39, 40 (by free inversion); at other times, as we shall see directly, the figure is employed in imitation between the different parts; and in one place (bar 70), the rhythm only is preserved, and is divided between the treble and alto. The first example of imitation will be seen at bar 8, where the counterpoint is announced in the tenor, imitated in the sixth below by the bass, and this in its turn in the ninth above by the tenor. In bar 11 the bass is imitated by the tenor in contrary movement. It is impossible to point out all the imitations throughout the fugue; this would take too long.

We have said enough to show the student how to find them for himself.

23. The exposition is followed at bar 17 by the first episode, constructed from the figure above quoted, and leading to a full cadence in the dominant at bar 23. Here begins the counter-exposition. Observe that the beginning and end of the subject are altered in the alto. The change in bar 23 gives Bach an opportunity to introduce the tenor and bass in imitation of the figure . The end of the subject is altered because the answer in the treble enters one bar sooner than before; there is, in fact, here a partial stretto—the only one in the fugue. This counter-exposition departs from the usual practice, inasmuch as the voices which before had the subject do not now have the answer, neither does the answer lead, and the subject reply.

24. The passage of imitation in all the voices at bars 35 to 37 might possibly be considered as a second episode; but as the following entry of the tenor in bar 38 is clearly the answer to that in the bass at bar 31, and certainly forms part of the counter-exposition, it is better to regard bars 35 to 37 as a codetta, such as is often found in the exposition, but less frequently in the following part of a fugue.

25. The counter-exposition ends at bar 42. Hitherto all the entries of the subject have been in the keys of the tonic and dominant; but our second episode (bars 42 to 44) introduces an entry in the relative major. It therefore belongs to the middle section of the fugue, which begins at bar 42; and it will be seen that the first section occupies exactly half of the whole fugue.

26. There is here only one group of middle entries, and it presents one or two points for comment. Note in the first place the alteration in the last note of the subject, at bar 49. Such slight modifications are very common in the middle entries of a fugue, and we shall meet with many similar examples in this volume. It will also be seen that in the entries at bars 49 and 53 the first note of the subject is altered. It looks at first sight as if we had here an entry of the answer; but if it were, the interval between the second and third notes would be a second, and not a third. Besides this, the key-relationships of the entries are not those of subject and answer. At bar 45 the entry is in F, at bar 49 in G minor, and at bar 52 in B flat. Just as in tonal fugues we often find a real answer in the later entries, where a tonal has been given at first, so we sometimes (as here) see the *subject* taking a form which resembles the tonal *answer*. Throughout this volume, whenever the entries are at irregular distances, we shall mark them with S in all cases of doubt. The student should note the various incidental double counterpoints in this middle group of entries. Bar 46 compared with bar 54

shows inversion in the twelfth; and bars 49 and 53 are written in double counterpoint in the fourteenth.

27. The third episode (bars 57 to 60) brings us to the final section of the fugue, in which subject and answer reappear in the tonic and dominant keys. Here each successive entry is divided from the preceding by an episode. This, though hardly to be called unusual, is not very often met with. More frequently the final entries are either in stretto, or, if not, follow one another without any break. Observe that at bar 69 the entry of the answer in the tenor is varied by means of syncopation.

28. This fugue is an admirable example of how much variety is possible with a very small amount of material. The persistent employment of the dotted figure of the counterpoint never becomes monotonous. Compare the five episodes, and note how each one differs from all the others, though the same figure is used in each. Here we see something akin to that "thematic development" so invaluable in the higher branches of composition, which Beethoven employed in such a marvellous way, and of which we shall have to speak in a later volume of this series.

Analysis of Fugue I.

FIRST SECTION—Bars 1 to 42.

(*a*) Exposition. Subject (B), D minor, bar 1.
Answer (T), A minor, bar 5.
Subj. (A), D minor, bar 9.
Ans. (S), A minor, bar 13.
(*b*) Episode I. (bars 17 to 22).
(*c*) Counter-exposition. Subj. (A), D minor, bar 23.
Ans. (S), A minor, bar 26.
Subj. (B), D minor, bar 31.
Ans. (T), A minor, bar 38.

MIDDLE SECTION—Bars 42 to 60.

(*d*) Episode II. (bars 42 to 44).
(*e*) Middle group of entries. Subj. (S), F major, bar 45.
Subj. (A), G minor, bar 49
Subj. (B), B flat, bar 52.
(*f*) Episode III. (bars 57 to 60).

FINAL SECTION—Bars 61 to 84.

(*g*) Subj. (B), D minor, bar 61.
(*h*) Episode IV. (bars 61 to 69).
(*i*) Ans. (T), A minor, bar 69.
(*j*) Episode V. (bars 73 to 78).
(*k*) Subj. (S), D minor, bar 79.

No. 2.—G. F. HANDEL. Chorus, "Preserve him for the glory of thy name. (*Saul.*)

Allegro.

S A

1 2 3 4 5

S

6 7 8 9 10

A

11 12 13 14 15

Episode I.

16 17 18 19 20

S ? S

21 22 23 24 25

Middle Section.

S ? S S ?

26 27 28 29 30

S

31 32 33 34 35

S S ?

36 37 38 39 40

Final Section.

A

Episode II.

41 42 43 44 45

S

S ?

46 47 48 49 50

?

Episode III.

S ?

51 52 53 54 55

A ?

S ?

S ?

S

56 57 58 59

29. Handel's fugues in general differ considerably from Bach's in their greater freedom of form, and in their being less polyphonic. In the fugues for the harpsichord the freedom is carried to such length as often to obscure the clearness of the part writing. This the student can easily see if he attempts to put them into score. He will find it at times almost impossible to follow the progression of the different voices. We have therefore chosen a choral fugue, and one of the most regular in construction, for this work. Only a short analysis will be needful.

30. The answer is tonal, only the first note being altered; there is no countersubject. At bar 8 will be seen a good example of the "inganno" (*Fugue*, § 165). The exposition ends at bar 18, in which bar the first episode begins. This is made from a sequential treatment of the last bar of the subject, by tenor and bass alternately, which accompanies a canon in the fifth below between soprano and alto. There is no regular counter-exposition, as in the preceding fugue, but there is an entry of the subject in the original key at bar 23, preceded at bar 22 by an entry in the treble of the first bar of the subject, forming a partial stretto. These entries, therefore, with the episode that precedes them, belong to the first section of the fugue.

31. The middle section begins at bar 27. At bar 28 the first complete stretto for all the voices is seen; notice that only the last entering voice (the bass in bar 31) gives the entire subject, each of the others discontinuing it when the next voice enters. The counterpoints accompanying the various entries illustrate what was said above as to the difference in style between Handel's and Bach's fugues. The part-writing here is much simpler, and the voices often move together in plain three- and four-part harmony, instead, of in florid counterpoint. The small notes in bars 20, 21, and 31 give the alterations made in the voice parts to keep the subject in a convenient compass; the lower notes are for the orchestra. At bar 36 is another partial stretto in C minor. The second episode (bars 41–44) is made from the latter part of the subject in a modified form, as will be seen by comparing the alto of bar 41 and the treble of bar 42 with bar 4.

32. The final section of the fugue begins at bar 44 with the entry of the answer in D minor. As it begins with the leap of a fifth from dominant down to tonic, it looks as if it were an entry of the subject; that it is really the answer is shown by the immediately following entry being in G minor. We have here (and again in bar 58) a *real* answer instead of a *tonal* one; this is continually to be met with in the middle and final sections of tonal fugues. In the Fugue No. 1, we saw at bars 49 and 53 the converse case; the subject took the form of the tonal answer. At bars 48 and 49 is another partial stretto; and at bar 52 is a somewhat unusual point—the subject, which is begun by the soprano, is transferred to, and completed by the bass. The third and last episode (bars 53–56) is made, like the first, from a sequential treatment of the last bar of the subject; but the distribution between the voices is different, as also is the accompanying counterpoint. At bar 56 begins the last stretto; observe in bar 58 the alteration in the answer—a *major* third instead of a minor. Note also, as an irregularity, that the bass (the last voice to enter) does not complete the subject (*Fugue*, § 252).

Analysis of Fugue 2.

FIRST SECTION—Bars 1 to 7.

(*a*) Exposition (bars 1 to 18).
(Order of entry, T A S B.)

(*b*) First episode (bars 18 to 22).

(*c*) Additional entry, with partial stretto, in G minor (bars 22 to 27).

MIDDLE SECTION—Bars 27 to 44.

(*d*) First group of middle entries in B flat, with stretto in all the voices (bars 28 to 35).

(*e*) Connecting bar (bar 35).

(*f*) Second group of middle entries in C minor, with partia stretto (bars 36 to 41).

(*g*) Second episode (bars 41 to 44).

FINAL SECTION—Bars 44 to 64.

(*h*) Answer (A) followed by subject (B and S), (bars 44 to 53).

(*i*) Third episode (bars 53 to 56).

(*j*) Final stretto followed by coda (bars 56 to 64).

N.B.—In the above fugue, as in several of those that follow, a few notes of the orchestral accompaniment which complete the harmony have been omitted to show the fugal construction more clearly.

No. 3.—J. HAYDN. "Kyrie Eleison." (*5th Mass.*)

Vivace.

A
S
tr
1 2 3 4

S
tr
tr
5 6 7

A
tr
8 9 10

A—?
S
11 12 13

Middle Section.

Episode I.

14 15 16

S ?

17 18 19

Episode II.

20 21 22

23 24 25

26 27 28

S ———————— ?

Episode III.

29 30 31

32 33 34

35 36 37

38 39 40

41 42 43

S

Episode IV.

44 45 46

47 48 49

50 51 52

53 54 55

Final Section.

S inv.

A inv. ?

S inv. ?

56 57 58

A inv. ?

?

S

59 60 61

33. This is a very interesting fugue, of somewhat unusual construction, inasmuch as after the exposition the subject appears only once (bar 44) in its complete form. We have, nevertheless, selected it for analysis as a very instructive example of the way in which great unity of design can be combined with very free treatment. It "hangs together" so well that it is very doubtful whether anybody hearing it without any previous acquaintance would notice any irregularity in its form.

34. In the exposition of this fugue (bars 1 to 14) we find a nearer approach to a regular countersubject than in either of the preceding fugues of this volume. The counterpoint in the alto of

bars 9 to 11 is the same as that in the bass of bars 3 to 6; but there is sufficient difference in the other counterpoints accompanying the entries to prevent our being able to regard it as a true countersubject. At bar 12 is an additional entry in the bass, such as we often find when an outer part leads. If the counterpoint we have just spoken of were a real countersubject, it ought to appear in bar 12 in the treble—the voice that last entered; instead of which it is in the tenor. It should be said that in bar 12 the bass is still really the lowest part, as it is doubled in the lower octave by the double basses.

35. The middle section of this fugue begins at bar 14 with the first episode (bars 14 to 17). This is made from a sequential treatment of the last part of the subject, and leads to an isolated entry (partial) of the subject in A minor (bar 17). This is given to the bass—the voice by which the last entry was made (bar 12). Here we see how little the old formal rules were observed by the great masters; one of these rules was that no two consecutive entries of subject or answer should be in the same voice. The occasional small notes in the bass, as at bars 14, 15, and later in the fugue (bar 43, &c.), show that the orchestral bass is independent of the vocal.

36. The second episode (bars 19 to 28) is made from the last notes of the subject, treated both sequentially and by imitation, and combined in bars 21 to 23 with the inversion of the figure  in the first bar of the subject. This episode modulates to E minor, introducing in that key another partial entry of the subject (alto, bar 29). This is followed by the third episode (bars 30 to 43)—the longest and one of the most interesting in the fugue. The first part of it (bars 30 to 38) is mostly founded on the same quaver figure which we saw treated by inversion in the preceding episode; from bar 38 to bar 40 Haydn works the semiquaver figure of bar 2 by sequential imitation, and bars 41 to 43 are developed from the last notes of the subject. At bar 44 we find the only *complete* entry of the subject after the exposition (soprano, F major), which is followed by another rather long episode (bars 46 to 55). This commences with a sequential continuation by the tenor of the last bar of the subject (bars 46 to 48). It will be seen that this is a free inversion of the first episode, bars 15 to 17. The following passage (bars 49 to 52) should be carefully compared with the second episode from bar 21 to bar 23; it will be seen that the material is the same, but the treatment quite different. Note also the entries of the first notes of the subject at bars 49, 51, 53, and 54.

37. This fourth episode, leading back to the key of C, introduces the final section of the fugue at bar 56. This commences with a partial entry of the subject by inversion (bass), followed by the answer (tenor), also inverted, in stretto at half a bar's distance. The alto and treble follow, again at half a bar's distance. The

rests in the tenor and bass at bars 59 and 60 are somewhat unusual; more frequently during the continuation of the stretto the voices that first entered continue with free counterpoint. The entry of the subject (incomplete) in its direct form (bar 61) leads to a dominant pedal (bars 63–66), and a short coda, formed from sequential groups of semiquaver figures in the bass, taken from the subject, conclude the fugue.

Analysis of Fugue 3.

FIRST SECTION—Bars 1 to 14.

(*a*) Exposition (bars 1 to 14).
(Order of entry, B T A S., with additional entry for B.)

MIDDLE SECTION—Bars 14 to 55.

(*b*) First episode (bars 14 to 17).
(*c*) First middle entry (B), A minor, bar 17.
(*d*) Second episode (bars 19 to 28).
(*e*) Second middle entry (A), E minor, bar 29.
(*f*) Third episode (bars 30 to 43).
(*g*) Third middle entry (S), F major, bar 44.
(*h*) Fourth episode (bars 46 to 55).

FINAL SECTION—Bars 56 to 70.

(*i*) Stretto on inverted subject (bars 56 to 60).
(*j*) Partial entry of subject (B), bar 61, leading to
(*k*) Dominant pedal point (bars 63 to 66).
(*l*) Coda (bars 66 to 70).

It is worthy of notice that all the middle entries in this fugue are isolated, and that as nearly as possible half the entire fugue consists of episodes.

Section (*b*).—FUGUES WITH MORE OR LESS REGULAR COUNTERSUBJECTS.

No. 4.—J. S. BACH. Fugue in D minor ('Art of Fugue,' No. 4).

S CS
A
1 2 3 4 5 6 7

CS
Codetta.
S
8 9 10 11 12

CS
A
13 14 15 16

Middle Section.
Episode I.
17 18 19 20

21 22 23 24

S

25 26 27 28

A

29 30 31 32

CS

S

33 34 35 36

C S ?
A
37
38
39
40
C S ?
?
Episode II.
41
42
43
44
45
46
47
48
tr
49
50
51
52

53 54 55 56

57 58 59 60

CS ——— ?

S (var^{d}.)

61 62 63 64

CS ——— ?

S var.

65 66 67 68

Episode III.

69 70 71 72

D-

S var.

73 74 75 76

A var.

77 78 79 80

Episode IV.

81 82 83 84

A- G-

85 86 87 88

G -

89 90 91 92

93 94 95 96

97 98 99 100

tr

101 102 103 104 105

Final Section.

S

106 107 108 109

A var.

110 111 112 113

Episode V.

114 115 116 117

118
119
120
121
122
123
124
125
126
127
128
129
S var.
130
131
132
133
S



38. The subject of this fugue is the inverted form of that which we saw in Fugue 1 of this volume. As in its original form, it takes a tonal answer. There is a regular countersubject, but it is fitful in its appearances, and the beginning and end are sometimes modified. This is by no means uncommon with a countersubject (*Fugue*, §§ 170, 269).

39. The exposition of this fugue (bars 1 to 19) is quite regular, the countersubject being given in each case to the voice which has just completed the subject or answer. It will be seen that the first three notes of the countersubject are altered when it appears in the alto.

40. The middle section commences at bar 19 with the first episode. This is made from the last notes of the subject, imitated in contrary movement and treated sequentially. We shall find as we proceed that the later episodes are developed or varied from this one.

41. At bar 27 we come to the first group of middle entries—Subject (soprano) in F major; Answer (alto) in C major, followed immediately by Subject (tenor) in G minor, and Answer (bass) in D minor. It must be noticed that the answer of the alto in bar 31 is *real*, and not tonal—a case of constant occurrence in tonal fugues—and that of the four entries only one (bars 35 to 38) is accompanied by the complete countersubject. It is entirely wanting against the soprano and alto entries, and only fragments of it are given against the bass. We see a snatch of it in the tenor of bar 40, transferred to the treble in the following bar. (Compare Fugue 2 at bar 52, where the subject is divided between two voices.)

42. The second episode (bars 43 to 60) is, like the first, constructed from the last part of the subject. All the episodes of this fugue are most instructive, and deserve very close examination. To analyze them fully would require far more space than we can spare; we can only indicate one or two points, leaving the student to discover others for himself. If bars 44 to 47 are compared with bars 20 to 22 of the first episode, it will be seen that what were then soprano and bass

are now inverted in the twelfth as soprano and tenor; and, at the same time, the former alto and tenor are now inverted in the octave as alto and bass. Bars 48 to 50 are a sequential continuation of bar 47. From bars 53 to 57 we have a canon, '4 in 2,' the tenor and bass being the inversion *in the twelfth* of the soprano and alto.

43. The second group of middle entries (bars 61 to 69) presents some new features. We see here the subject modified in form for the purpose of modulation. The bass entry (bar 61) begins in C major and ends in G minor; the tenor (bar 65) begins in G minor and ends in D minor. We have marked both with 'S,' as the tenor can hardly be regarded as the answer to the bass here. Both these entries are accompanied by a portion only of the countersubject.

44. The third episode (bars 69 to 72) should be compared with bars 19 to 22 of the first episode, of which bars these are a free variation. The third group of middle entries—subject (alto), bar 73; answer (soprano), bar 77—shows us the same altered form of the subject that we saw at bars 61 and 65. Observe also that we call the entry at bar 77 "answer," because it is an exact transposition to the fifth above of the entry in bar 73. The countersubject does not accompany either of these entries, though the accompanying counterpoint in bars 73 and 74 bears some affinity to it. It will further be seen that at bar 79 there is a distinct modulation beyond the related keys. The harmony is that of the supertonic minor ninth of E minor—an unrelated key to the original tonic. In the next episode (bars 84 to 86) will be seen a modulation to another unrelated key, C minor. Though Bach generally adheres to the old rules as to modulation, we see from these passages that he had no scruple as to breaking them upon occasion. It must be remembered that the 'Art of Fugue' was written with an educational purpose; and we may safely presume that Bach introduced nothing which he did not consider to be correct.

45. The fourth episode (bars 81 to 106) is the longest in the fugue, and one of the finest. Let the student compare it carefully with episodes 1 and 2, and see how many new combinations are obtained with the old material.

46. The final section of the fugue begins at bar 107 with an entry of the subject in the tenor, accompanied in the soprano by a part of the countersubject combined against a different part of the subject (the chromatic figure of quavers coming in the first half of the bar instead of the second); while the bass gives a syncopated imitation of the subject itself. The answer in the soprano (bar 111) is varied by syncopation, and freely imitated in the sixth below by the alto. These two entries are followed by the fifth and last episode (bars 115 to 128). Compare bars 119 to 122 with the second episode, bars 47 to 50, and note also that the alto in bars 124 to 126 is the inversion of the bass of

bars 120 to 122. The fugue ends with the entries of the subject (varied) in the tenor, bar 129, and in its original form (alto), bar 133.

Analysis of Fugue 4.

FIRST SECTION—Bars 1 to 19.

(*a*) Exposition (Order of entry, S A T B).

MIDDLE SECTION—Bars 19 to 106.

(*b*) First episode (bars 19 to 26).

(*c*) First group of middle entries. Subj. (S), F major, bar 27.
Ans. (A), C major, bar 31.
Subj. (F), G minor, bar 35.
Ans. (B), D minor, bar 39.

(*d*) Second episode (bars 43 to 60).

(*e*) Second group of middle entries. Subj. varied (B), bar 61.
Subj. varied (T), bar 65.

(*f*) Third episode (bars 69 to 72).

(*g*) Third group of middle entries. Subj. varied (A), bar 73.
Ans. varied (S), bar 77.

(*h*) Fourth episode (bars 81 to 106).

FINAL SECTION—Bars 107 to 133.

(*i*) Subj. (T), D minor, bar 107.
Ans. varied (S), A minor, bar 111.

(*j*) Fifth episode (bars 115 to 128).

(*k*) Final group of entries. Subj. varied (T), bar 129.
Subj. (A), bar 133.

It will be seen that this fugue, though one of the finest and most perfect in construction that can be found, contains not the least approach to a regular stretto.

No. 5.—J. S. BACH. Organ Fugue in G minor.

S

1 2 3

CS

A

4 5 6

Codetta.

S

7 8 9

CS

Codetta.

10 11 12

CS

A

13 14 15

Episode I.

16 17 18

Counter-exposition.

S

19 20 21

A

CS

22 23 24

CS

Codetta.

25 26 27

CS

S

28 29 30

Middle Section.

Episode II.

31 32 33

S

34 35 36

CS ——— ?

Episode III.

37 38 39

40 41 42

S var.

43 44

Episode IV.

45 46

47 48

S —

49 50

Episode V.

51 52 53

C S —

S —

54 55

Episode VI.

56 57 58

59 60

61 62

63 64

C S

S

65 66

Episode VII.

67 68 69

S

70 71 72

C S

Episode VIII.

73 74 75

tr

76 77

S

78 79

C S

Episode IX.

80 81 82

83 84 85

86 87

88 89 90

91 92

Final Section.

S

93 94

Episode X.

95 96 97

S—

98 99 100

101 102

S

?

S

103 104

Episode XI.

105 106

107 108

S

109 110

CS var.

111 112



47. We have chosen this fugue as our next specimen, not only because it is one of the best-known and most popular of Bach's organ works, but because it is a very fine example of a fugue with a regular countersubject. In its construction it is simple and straightforward, and its analysis offers no difficulties.

48. The answer is tonal; but the first note is the only one altered. The intermediate modulation to the relative major is imitated exactly in the answer (*Fugue*, § 83). The countersubject does not accompany the whole of the answer. The codetta before the entrance of the third voice (bars 7 to 9) is developed sequentially from the first half of bar 7 of the alto. The counterpoint in the soprano of bars 11 and 12 accompanies the subject and countersubject so frequently that it might almost be considered as a second countersubject; the three voices in bars 11 and 12 are written in triple counterpoint, and in the course of the fugue five of the six possible positions are employed, as may be seen by comparing bars 11, 23, 26, 38, and 104.

49. The exposition ends at bar 17, and the first episode (bars 17 to 21) leads to a counter-exposition (bars 21 to 32). Here the first two entries are the same as in the exposition, which is unusual, though the additional entry of the subject in the treble, so as to allow the bass to have the countersubject, is quite regular. As is often seen in a counter-exposition, only three of the four voices have an entry of subject or answer.

50. The middle section of the fugue begins with the second episode, at bar 32. The student should by this time be sufficiently accustomed to analysis to be able to discover for himself the material from which the episodes are constructed; in future, therefore, we shall only notice any special points in them that need comment.

51. There are no *groups* of middle entries in this fugue. On examination it will be found that all the middle entries are isolated. The first is seen at bar 36, and is for the tenor. It should be noticed that in this fugue (as in some others in the volume) the words "alto" and "tenor," as applied to the middle

voices, refer merely to their relative, and not to their actual position. It is comparatively seldom that so wide a compass is given to the middle parts as here—*e.g.*, the alto in bars 44 to 47, and 53, 54.

52. The third episode is founded on the first part of the subject treated sequentially in the tenor, and accompanied by a canon in the fourth below for the treble and alto. It leads to an entry of the subject (bar 43) in the treble, in D minor, slightly varied in form at the beginning, and accompanied by a new sequential figure in the alto, varied from the countersubject. The fourth episode (bars 46 to 50) leads to another entry in D minor, also in only two-part harmony. Note that bars 51 to 53 are the inversion in the octave of bars 44 to 46. This is the justification for there being two consecutive entries of the subject in the same key, which is rather unusual.

53. The fifth episode, only one bar in length, introduces the subject in F major (bar 54). The sixth episode (bars 57 to 65) should be specially noticed, as it contains a new figure, first seen in the alto of which much use is made later in combination with the semiquaver figure in the bass of bars 57, 58. Compare this episode, as far as bar 60, with the seventh and ninth episodes (bars 68 to 72, 82 to 86, and 89 to 93). The next entry of the subject (bar 65, tenor) is in the tonic key. In longer fugues this is neither infrequent nor undesirable. It is not needful to dwell on the following entries in C minor (bar 72), and E flat (bar 79), and we therefore pass on to the ninth episode (bars 82 to 93). Besides the varied positions of the combination first seen in bars 57, 58, to which we have already called attention, there is an interesting point at bars 86 to 89. A sequence formed from the first half of bar 48 is combined with an *augmentation* of the important figure of counterpoint first seen in the soprano of bar 11, which we said was almost like a second countersubject.

54. The final section of the fugue begins in bar 93. The subject is not accompanied by the countersubject in its original form; but we have here a transposition (with slight modifications) of part of the middle section (bars 44 to 53). It is very rare in a fugue to find so long a passage repeated almost exactly in a different key; but here there is so much variety in what has intervened that no effect of monotony is produced. At bar 103 is the only attempt at stretto in the whole fugue—the alto entering before the tenor has quite completed the subject. In the last entry, we see a new variation of the countersubject (alto, bar 111), and in the final cadence additional voices are introduced.

Analysis of Fugue 5.

FIRST SECTION—Bars 1 to 32.

(*a*) Exposition (bars 1 to 17).
(Order of entry, S A T B.)
(*b*) First episode (bars 17 to 21).
(*c*) Counter-exposition (bars 21 to 32).

MIDDLE SECTION—Bars 32 to 93.

(*d*) Second episode (bars 32 to 36).
(*e*) Entry of subject (T), B flat, bar 36.
(*f*) Third episode (bars 39 to 43).
(*g*) Entry of subject (S), D minor, bar 43
(*h*) Fourth episode (bars 46 to 50).
(*i*) Entry of subject (A), D minor, bar 50.
(*j*) Fifth episode (bars 53, 54).
(*k*) Entry of subject (B), F major, bar 54.
(*l*) Sixth episode (bars 57 to 65).
(*m*) Entry of subject (T), G minor, bar 65.
(*n*) Seventh episode (bars 68 to 72).
(*o*) Entry of subject (S), C minor, bar 72.
(*p*) Eighth episode (bars 75 to 79).
(*q*) Entry of subject (A), E flat, bar 79.
(*r*) Ninth episode (bars 82 to 93).

FINAL SECTION—Bars 93 to 115.

(*s*) Entry of subject (S), G minor, bar 93.
(*t*) Tenth episode (bars 96 to 100).
(*u*) Entries of subject (T), bar 100; (A), G minor, bar 103.
(*v*) Eleventh episode (bars 106 to 110).
(*w*) Final entry of subject (B), G minor, bar 110.
(*x*) Coda (bars 113 to 115).

55. The unusually large number of episodes in this fugue is the natural consequence of all the middle entries being isolated. It will be seen that nearly all the episodes are short, eight of the eleven being only four bars in length, while the fifth is only one bar. Notice also the symmetry in the arrangement of the middle entries. After B flat major, Bach takes the dominant minor of the original key, following it by its relative major; then, after returning to his tonic, he makes an excursion to the other side of the key, and we have entries in the subdominant minor, and its relative major. In its whole construction the fugue is (like No. 4) one of the most perfect of Bach's works.

No. 6.—J. S. Bach. Organ Fugue in D minor (Dorian).

A
S
tr
1 2 3 4 5 6 7 8

CS
tr
9 10 11 12 13 14

CS
Codetta.
S
15 16 17 18 19 20

Codetta.
tr
21 22 23 24 25 26

CS

A

27 28 29 30 31 32 33

Episode I.

tr

34 35 36 37 38 39

Counter-exposition.

A var.

C S var.

40 41 42 43 44

Episode II.

?

45 46 47 48 49 50

S

w.

CS?

?

Episode III.

CS

A

51 52 53 54 55

56 57 58 59 60 61

62 63 64 65 66

67 68 69 70 71 72

?

Episode IV.

73 74 75 76 77 78 79

CS?

S

80 81 82 83 84 85

Middle Section.

?

Episode V.

86 87 88 89 90 91

92 93 94 95 96 97

S

S

98 99 100 101 102 103

Episode VI.

?

104 105 106 107 108

tr

109 110 111 112 113 114

A

C S var^d.

115 116 117 118 119 120

?

Episode VII.

121 122 123 124 125 126

tr

S

S

127 128 129 130 131 132

133 134 135 136 137

Episode VIII.

138 139 140 141 142

S

143 144 145 146 147

CS ? ——— ?

——— ? Episode IX.

148 149 150 151 152

153 154 155 156 157

tr

158 159 160 161 162

Final Section.

S

163 164 165 166 167

S

168 169 170 171 172

Episode X.

173 174 175 176 177

tr

178 179 180 181 182

tr

tr

183 184 185 186 187

A

CS

188 189 190 191 192

? Episode XI.

193 194 195 196 197

198 199 200 201

tr S

S

202 203 204 205 206

?

CS ?

Coda.

207 208 209 210 211

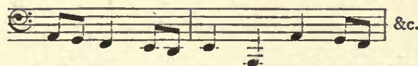
212 213 214 215 216

217 218 219 220 221 222

56. We have included this very fine fugue in our collection chiefly because of its numerous interesting episodes; but it also serves to illustrate some other points not seen in any of the preceding. It has a real answer, and a regular countersubject. Particular notice must be taken of the short codetta (bars 15 to 17) preceding the entrance of the tenor. It will be seen that the soprano imitates the alto in the sixth above at half a bar's distance. From this little piece of canonic imitation all the episodes in the fugue, except the last, are constructed.

57. The order of entry in the exposition is unusual. The second appearance of the subject is not in the bass (as is mostly the case when the first is in the alto) but in the tenor. Bach probably deviated from the general plan for the sake of having the last entry in an outer part. Before the entry of the bass is a second codetta, in which at bars 26 to 28 will be seen the inversion in the octave of the little piece of canon in bars 15 to 17. It was there in the sixth above, it is now in the third (tenth) below, and at the same distance of time as before—half a bar. The crossing of the subject and countersubject in bars 31 and 32 is only apparent, not real. In Bach's organ fugues the lowest part is always given to the pedals, and sounds an octave lower than written. We shall have to bear this in mind presently in examining the episodes.

58. It will be more convenient to speak of these episodes later by themselves; we will first deal with the various entries of the subject and answer. At bar 43 begins a counter-exposition of an unusual form. Here the answer leads and the subject replies, as is very often the case; but the peculiarity here is that each new entry, instead of following immediately on the last, is separated from it by an episode. That we really have a counter-exposition nevertheless, is proved by the fact that answer and subject are, as before, in the dominant and tonic keys, which would not be the case were they middle entries. The answer in the alto at bar 43 is varied by the substitution of C sharp for C natural, and the first part of the countersubject in the bass is varied and simplified to suit the compass of the pedals. As C is the lowest note of the pedal board, the original form of the countersubject



was evidently impossible. Observe also the varied commencement of the subject in bar 57, and that only the last part of the countersubject accompanies it.

59. The middle section commences in bar 88, with the fifth episode; and the first group of middle entries is found at bar 101. Here the soprano has the subject in F major, and the bass imitates it with a canon in the octave at one bar's distance. The

countersubject is now absent; in fact, it would not fit against both the voices, though a fragment of it is seen in the tenor of bars 105, 106. When a subject is combined with itself in a close stretto, a countersubject is seldom available (*Fugue*, § 176). The next entry (tenor, bar 115) we have marked as "answer," because it is in C major, while the preceding was in F. Here there is no canon; the countersubject therefore appears in the bass in the same modified form in which we saw it in bar 44. This is an isolated entry.

60. At bar 130 we find another group of entries in G minor. Again we have a canon in the octave; but while the canon at bar 101 was for soprano and bass, this one is for alto and tenor. The last middle entry is in B flat, for the tenor (bar 146); and, though there is no canon here, it is accompanied only by a small part of the countersubject (bars 150, 151).

61. The final section of the fugue begins at bar 167. Here the subject is again treated in canon in the octave above (alto and bass). At bar 188 is an entry of the answer, attended by the countersubject; and the final entries are at bar 203, where we once more see the canon, but now in the octave below, instead of (as at bar 167) in the octave above.

62. We now turn to the episodes In the first (bars 36 to 42) the subject from the codetta



is treated as a canon in the fifth above at one bar's distance between bass and soprano, and accompanied by free counterpoint in the alto and tenor. In the second episode (bars 50 to 56), the subject is again in the bass, and is imitated by the soprano in the ninth above at half a bar's, and in the tenor in the fifth above, at a whole bar's distance. In the third (bars 64 to 70), the canon does not appear till bar 67, when the subject in the treble is imitated in the fifth below by the alto, at half a bar's distance, and in the octave below by the tenor, at a bar's distance. The fourth episode (bars 78 to 80) shows a canon between tenor and soprano in the ninth above, at half a bar's distance. In the fifth episode there are two canons. At bar 88 the soprano is imitated by the bass in the fourth below at half a bar, and by the tenor, also in the fourth below at a bar's distance; and in bar 95 the soprano is imitated in the seventh below át half a bar's distance by the bass, and in the sixth below at a bar's distance by the alto. In the sixth episode we have at bar 110 a complicated piece of canon, which, however, is not long continued. The subject in the tenor is imitated at half a bar's distance by the bass in the sixth below, and at a bar and a half's distance by the alto in the second above, and the soprano in the seventh above. The seventh episode shows

at bar 125 the subject led by the bass, with a canon in the fifth above for the tenor, and an octave above for the soprano; the former at half a bar's, and the latter at a whole bar's distance. In the eighth episode (bar 138) the subject in the treble is imitated by the tenor in the eleventh below at half a bar, and by the alto in the fourth below at a bar's distance. Like the fifth episode, the ninth contains two canons. At bar 156 is a canon in the tenth below between soprano and tenor, at half a bar's distance; and at bar 162 the subject in the treble is imitated by the tenor in the seventh below at half a bar, and by the alto in the octave below at a bar and a half. Notice here at bar 164 the quite exceptional introduction of an additional voice, which is extremely rare with Bach, though not uncommon in Handel's instrumental fugues. The tenth episode also contains two canons. At bar 178 is a canon in the octave between alto and tenor at one bar's distance; and at bar 183 the subject led by the soprano is imitated by the bass in the eleventh below, also at one bar's distance. The last episode (bars 195 to 202) is the only one in which the canon does not appear; but we see it once more in the *coda* at bar 211. Here the subject in the tenor is imitated by the bass in the fourth below at half a bar's distance, and at a bar's distance by the alto in the fifth above, and by the soprano in the tenth above. We see that from the apparently unimportant codetta in bars 15 to 17 Bach develops no fewer than fifteen canons, no two of which are identical! Though less interesting in its subjects than many other of Bach's fugues, the present is, as regards its construction, one of the most wonderful works in the whole domain of music.

Analysis of Fugue 6.

FIRST SECTION—Bars 1 to 88.

(*a*) *Exposition* (bars 1 to 36).
(Order of entry, A S T B.)
(*b*) First episode (bars 36 to 42).
(*c*) *Counter-exposition.* Answer (A), A minor, bar 43.
(*d*) Second episode (bars 50 to 56).
(*e*) Subject (S), D minor, bar 57.
(*f*) Third episode (bars 64 to 70).
(*g*) Answer (T), A minor, bar 71.
(*h*) Fourth episode (bars 78 to 80).
(*i*) Subject (B), D minor, bar 81.

MIDDLE SECTION—Bars 88 to 166.

(*j*) Fifth episode (bars 88 to 100).
(*k*) First middle group of entries (S B), F major, bar 101.
(*l*) Sixth episode (bars 108 to 114).
(*m*) Entry of answer (T), C major, bar 115.
(*n*) Seventh episode (bars 122 to 129).
(*o*) Entries of subject (A T), G minor, bar 130.
(*p*) Eighth episode (bars 138 to 145).
(*q*) Entry of subject (T), B flat, bar 146.
(*r*) Ninth episode (bars 152 to 166).

FINAL SECTION—Bars 167 to 222.

(*s*) Entries of subject (B A), D minor, bar 167.
(*t*) Tenth episode (bars 175 to 187).
(*u*) Entry of answer (S), A minor, bar 188.
(*v*) Eleventh episode (bars 195 to 202).
(*w*) Final entries of subject (S B), bar 203.
(*x*) Coda (bars 211 to 222).

No. 7.—J. HAYDN. "In gloria Dei Patris." (*5th Mass.*)

Middle Section.

Episode I.

22 23 24 25

A——

S——?

CS——?

26 27 28 29

——?

S——?

S——?

Episode II.

A—

A——?

30 31 32 33 34

——?

Episode III.

S——?

35 36 37 38

39 40 41 42

43 44 45 46

47 48 49 50

CS ——— ?

S ——— ?

51 52 53 54

A var.
S ?
A ?
55 56 57 58

Episode IV.
59 60 61 62

Final Section.
S
S ?
A ?
S ?
63 64 65 66 67 68

?
Episode V.
69 70 71 72 73

74 75 76 77

A ? tr

A ?

S ? ?

78 79 80 81 82

Coda.

tr

83 84 85

86 87 88 89 90

63. A very interesting fugue, quite clear in its construction, though somewhat free in its form. It resembles the other fugue (No. 3) already given from the same mass, in the infrequency of the appearance of the subject in its complete form.

64. The answer is tonal; and there is a regular countersubject, the end of which is varied on its first appearance, to obtain an "inganno" (*Fugue*, § 165). In other respects the exposition is perfectly regular, and includes an additional entry in the bass (bar 18), to allow the countersubject to be given by the treble.

65. The middle section begins at bar 22 with the first episode. We find here a short canon 4 in 2; the subject in the bass (taken from the counterpoint in bars 10, 11) is imitated in the fifth above by the soprano, at half a bar's distance, and at the same time the subject in the tenor of bar 22 is imitated at the same interval and distance of time by the alto. The first group of middle entries begins at bar 26, with the subject in the tenor. That this is the subject, and not a real answer (often to be found in tonal fugues) is clearly shown here by the entry in the treble of bar 29. The tenor entry is accompanied by a fragment only of the countersubject. The treble begins the answer, in stretto at one bar less than the original distance, and is followed half a bar later by a small part of the subject in the alto. The two next succeeding incomplete entries in the tenor and bass (bars 31 and 32) evidently bear to one another the relation of subject and answer. By an episode of only two bars (33 and 34) a modulation is made to D minor, in which key the second group of middle entries (incomplete) is made by the tenor and bass (bars 34 to 37).

66. The third episode (bars 37 to 52) is the longest and most important in the fugue. It begins with a sequential treatment in the soprano of the first bar of the countersubject (bars 37 to 40), accompanied by a counterpoint in the alto in contrary motion. The entry of the tenor in bar 40 is clearly a variation of the commencement of the subject treated sequentially, and imitated in the fourth above at half a bar's distance by the alto; while the bass continues the sequence previously heard in the treble. The small notes in the soprano part (bars 41 to 45, and later at bar 57) are additional counterpoints in the orchestra. A very interesting, and probably accidental, coincidence will be noticed between this canon, and that to be found in the 24th Fugue of the 'Wohltemperirtes Clavier' at bars 17 and 18. After a passage of free sequential construction (bars 45 to 48), the canon just seen is repeated by soprano and alto; but the parts are inverted, the canon now being in the fifth below instead of the fourth above.

67. The third group of middle entries begins at bar 53, with a partial entry of the subject in the bass accompanied by the first notes of the countersubject in the treble, with the alto moving in sixths below. Sequential repetitions of bar 54 lead in bar 56 to

another stretto. The entries of the alto and tenor are both fragmentary; the soprano gives the answer complete, though with a slight modification in bar 61. At bar 57 will be seen in the alto an entry of the subject taking the form of the answer. (Compare Fugue 1, at bars 49 and 53.)

68. The fourth episode (bars 62 to 64) needs no explanation. At the end we see a case not yet met with in this volume—a complete half cadence followed by a rest in all the voices, to introduce a close stretto.

69. The final section commences at bar 65 with a stretto for all the voices on the first part only of the subject. The sequential passage in bars 69 to 72, with its canonic imitations of fragments of the subject, should here be regarded as continuations of the stretto, rather than as episode. The last real episode begins at bar 73, and is made by an ingenious combination of the counterpoint used in the first episode with a fragment of the countersubject. The final stretto is introduced on a dominant pedal (bars 78 to 83), and is followed by a short coda founded chiefly on the beginning of the countersubject.

Analysis of Fugue 7.

FIRST SECTION—Bars 1 to 22.

(*a*) Exposition (Order of entry, B T A S, with additional entry (B) at bar 18).

MIDDLE SECTION—Bars 22 to 64.

(*b*) First episode (bars 22 to 26).
(*c*) First group of middle entries, and first stretto (bars 26 to 39).
(*d*) Second episode (bars 33, 34).
(*e*) Second stretto (T B), bars 36 to 37.
(*f*) Third episode (bars 37 to 52).
(*g*) Third stretto (bars 53 to 62).
(*h*) Fourth episode (bars 62 to 64).

FINAL SECTION—Bars 65 to 90.

(*i*) Fourth stretto (bars 65 to 72).
(*j*) Fifth episode (bars 73 to 77).
(*k*) Final stretto on dominant pedal (bars 78 to 84).
(*l*) Coda (bars 84 to 90).

No. 8.—F. MENDELSSOHN. Fugue in D minor, for Organ. Op. 37, No. 3.

A

S

CS

1 2 3 4 5 6 7

CS

S

A

8 9 10 11 12 13

Middle Section.

Episode I.

S

14 15 16 17 18 19 20

S

Episode II.

21 22 23 24 25 26

Episode III.

27 28 29 30 31 32

C S var.

A

S

C S

33 34 35 36 37 38

?

Episode IV.

A

S

39 40 41 42 43 44

A

45 46 47 48 49

Episode V.

50 51 52 53 54

C S var.

S ?

55 56 57 58 59

S ?

Episode VI.

S

60 61 62 63 64

S var.

65 66 67 68 69 70

Episode VII.

71 72 73 74 75 76

Final Section.

S

S var.

S

77 78 79 80 81 82

Episode VIII.

A

83 84 85 86 87 88

Coda.

89 90 91 92 93 94 95

70. As it is desirable to make this volume as far as possible representative of the different styles of fugal writing, we here give one of Mendelssohn's organ fugues. Mendelssohn was in many respects so consummate a master of composition, that it is surprising to find the part-writing in his instrumental fugues very loose—we were almost going to say slipshod. Some of the fugues in the organ sonatas and in the pianoforte works defy all attempts to put them into score; the parts cross in the most perplexing way, or appear and disappear suddenly in the middle of a phrase. The present fugue gave far more trouble to put into score than any other number in this volume; and it was only by assuming much crossing of the voices that it was possible at all. The student need only compare such a passage as bars 68 to 73 of this score with the original, to see where the difficulty lay.

71. The first thing to be noticed in this fugue is the very unusual answer. A subject which begins in the tonic, and goes through the supertonic to the dominant of the key would, in an overwhelming majority of cases, take a real answer. In *Fugue*, at §§ 61 and 280, will be seen two examples of answers to fugue subjects beginning with the same progression, both of which are real. Here, however, Mendelssohn prefers to consider the subject as commencing in the dominant, A minor, and modulating at the fourth note to the tonic; he therefore gives it a tonal answer, the first three notes of which are in D minor, while the rest is in A minor. The student will see the explanation of each note of the answer by referring to the table given in *Fugue*, § 122. We see here an illustration of the important fact that it is sometimes possible for a fugue subject to take two answers, both equally correct.

72. It is doubtful whether we ought not to have included this fugue in the first section, as having no regular countersubject; but as there is a sort of partial countersubject, which appears from time to time, often in a varied form, we give the fugue to complete this section, as an example of a *partial and irregular* countersubject. Even in the exposition, it does not accompany the entry of the bass at bar 13, unless the passage in the treble of that bar be regarded as a very free variation of it, which requires some exercise of the imagination.

73. The exposition ends in bar 16; and the middle section begins in that bar with the first episode. At bar 19 is an entry (tenor) in A minor. It is curious to notice how in several of these middle entries Mendelssohn altogether changes the *harmonic* aspect of his subject. Here there is no modulation in the harmonies; the first three notes are not regarded as in E minor; and the subject, as we see it here, is what a real answer would have been, had the composer given one. An unusual point is that the following entry (soprano at bar 25) is in the same key as the last. This is a deviation from the usual rule, which we do

not recommend to the imitation of the student. Both these entries are unattended by the countersubject. We cannot consider them as both belonging to one group of middle entries, because there is a modulation in bars 22 to 24, which we therefore regard as episode, and not as codetta.

74. The group of middle entries commencing at bar 33 is tolerably regular. The tenor entry is accompanied by the countersubject in a varied form, while the alto (bar 37) has it in its original form. At bar 39 is seen a partial stretto, the bass entering with the subject before the completion of the answer by the alto. The fourth episode, only two bars (42, 43) in length, introduces two more entries; tenor (G minor), bar 44, and soprano (F major), bar 47. The fifth episode (bars 50 to 56) is sequential in its construction, and more regular in its form than those that have preceded it. Observe, at bars 52 to 56, that modulations are made to F minor and C minor—unrelated keys to D minor. Few modern composers, if any, regard the old rule as to keeping within the nearly related keys.

75. From the point we have now reached, the artistic interest of the fugue increases. The earlier episodes have been almost *too* episodical; that is, not always clearly enough connected with the subject-matter of the fugue. At bar 57 is seen a partial entry of the subject in the bass, with a varied form of the countersubject in the alto; and at bar 60 is another entry, begun by the bass and completed by the tenor. The tenor is imitated by the alto at half a bar's distance; and the episode which follows (bars 63 to 69) is made from close imitations of the last half of the subject. We do not consider the entry of the subject in D minor (bass, bar 70) as the commencement of the final section, for two reasons; first, that it is varied, being made up of the first half of the answer and the last half of the subject; and second, that it is followed by an episode containing modulations to G minor and F major. This episode (bars 73 to 79) is made from close imitations of the last half of the subject, both direct and inverted.

76. The final section begins at bar 80, with a stretto at half a bar's distance for the three upper voices (the tenor entry being *per arsin et thesin*), while the bass from bar 82 has a dominant pedal, over which the last episode is seen. A final entry of the answer in the bass (the first note being chromatically altered) and a short coda conclude the fugue.

Analysis of Fugue 8.

FIRST SECTION—Bars 1 to 16.

(*a*) Exposition (Order of entry, S A T B—compare Fugue 6).

MIDDLE SECTION—Bars 16 to 79.

(*b*) First episode (bars 16 to 18).
(*c*) Entry of subject (T), A minor, bar 19.
(*d*) Second episode (bars 22 to 24).
(*e*) Entry of subject (S), A minor, bar 25.
(*f*) Third episode (bars 28 to 32).
(*g*) Entries of subject (T), G minor, bar 33; answer (A), C major, bar 37; subject (B), F major, bar 39.
(*h*) Fourth episode (bars 42, 43).
(*i*) Entries of answer (T), G minor, bar 44; answer (S), F major, bar 47.
(*j*) Fifth episode (bars 50 to 56).
(*k*) Entries of subject (incomplete, B), bar 57; subject (B, completed by T), A minor, bar 60.
(*l*) Sixth episode (bars 63 to 69).
(*m*) Entry of subject, varied (B), bar 70.
(*n*) Seventh episode (bars 73 to 79).

FINAL SECTION—Bars 80 to 95.

(*o*) Stretto (S A T), bars 80 to 84.
(*p*) Eighth episode (bars 84 to 87).
(*q*) Final entry of answer (B), bar 88.
(*r*) Coda (bars 91 to 95).

77. As modulations are frequently made in this fugue while the subject or answer is present, it must be understood that the key given in this table for the different entries is that of the *commencement* of the subject or answer in each case.

78. This fugue is not given, like most of the others in this volume, as a masterpiece, but as a fair specimen of Mendelssohn's work. It was almost the only instrumental fugue of his in which the part-writing was clear enough to render it possible to put it into open score. His choral fugues, on the other hand, where they are regular enough to be good models, have nearly always more or less independent accompaniments. A specimen of these will be seen later in this volume (Fugue 22).

Section (c).—FUGUES BY INVERSION, AUGMENTATION, AND DIMINUTION.

No. 9.—J. S. BACH. Fugue by Inversion ('Art of Fugue,' No. 5).

S
S inv.
1 2 3 4 5 6

S inv.
A
7 8 9 10 11

Episode I.
12 13 14 15 16

Counter-exposition.
A
A inv.
17 18 19 20 21

S inv.
S
22 23 24 25 26

Midd'e Section.
Episode II.
27 28 29 30 31

S
S inv^d.
32 33 34 35 36

A inv.
Episode III.
A
37 38 39 40 41
G

Episode IV.

42 43 44 45

S

S

46 47 48 49

Episode V.

50 51 52 53 54

S inv.

S inv.

55 56 57 58

Episode VI.

59 60 61 62 63

64 65 66 67 68

S Final Section.

S

69 70 71 72 73

Episode VII.

S inv.

74 75 76 77

S inv.
78 79 80 81
Episode VIII.
82 83 84 85
S inv.
S
86 87 88 89 90

79. Though inversion is often employed incidentally in fugues—we find it, for instance, in thirteen numbers of Bach's 'Forty-Eight'—it is very rarely used systematically throughout an entire fugue, as in that now before us. As a matter of fact, there are so few existing specimens of this form, at least by composers of eminence, that we have not sufficient material from which to deduce general rules for the guidance of the student in writing a fugue of this kind. There are three fugues in the 'Art of Fugue' (Nos. 5, 6, and 7) in which inversion is employed throughout; we find it also in the first chorus in Bach's cantata, "Siehe zu dass deine Gottesfurcht nicht Heuchelei sei," which

he later used as the "Kyrie" of his Mass in G; we see it in two well-known choruses by Handel—"Egypt was glad" in 'Israel,' and "To our great God" in 'Judas Maccabæus'; but in hardly any two of these pieces is the method of procedure, even in the exposition, quite identical. All we can do, therefore, in this section of the volume is, to give two of Bach's fugues in which inversion is employed throughout, following them by a more modern example in which it is used incidentally.

80. In our preliminary remarks to Fugue 1 we noticed the alteration, by the addition of passing notes, of the original form of the theme on which the 'Art of Fugue' is based. We here see that the inversion of that modified form is taken as the subject. We have already seen the inversion of the simple form in Fugue 4. Obviously the inversion of the subject of the present fugue (as in bar 4) gives the original subject in its modified form uninverted.

81. The first thing to notice is that the second voice enters before the completion of the subject (*Fugue*, § 61). It will also be seen that, instead of giving the answer, the bass enters in bar 4 with the inversion of the subject itself. This is the practice both of Bach and Handel in their fugues of this kind; the inversion of the subject does duty as the answer. As Bach intends to use the subject frequently in stretto, there is no countersubject. Observe that as the subject and its inversion have very nearly the same compass, the two first voices to enter do not belong to different pairs (*Fugue*, § 181).

82. As we have now had two entries of the subject we might have expected that the next two entries would have been the answer, direct and inverted. This would have been rather more regular, and is a method not infrequently to be met with, as for instance in "To our great God" in 'Judas,' above referred to. Bach, however, makes his third entry (bar 7) with the inverted form of the subject, and the regular answer appears for the first time in the tenor (bar 10). In No. 6 of the 'Art of Fugue' we also find the first appearance of the answer deferred till the fourth entry. We may therefore infer that either method is correct.

83. The exposition ends in bar 14; and the first episode, made from the last notes of the subject, direct and inverted, leads to the counter-exposition, bar 17. Here we see greater regularity. Two entries of the answer (direct and inverted) are followed by two entries of the subject, also in both forms. Observe that in its inversion the answer is real, not tonal. It should also be noticed that the accompanying counterpoints to the entries are almost entirely formed from the last part of the subject. This is the case throughout the entire fugue, excepting in two episodes in canon, to be noticed presently; and by this means great unity is given to the composition.

84. The middle section begins at bar 30, with the second episode. The first group of middle entries is seen at bar 33. The subject

inverted is imitated in stretto at half a bar's distance in contrary motion—that is, in its direct form. The third episode (bars 38 to 40) looks at first sight as if it were but slightly connected with the subject matter of the fugue. But if we examine the quaver figure in the bass, we shall see that it consists of repetitions of the last four notes of the subject, direct and inverted.

85. The second group of middle entries (bars 41 to 45) is the exact correlative of the preceding (bars 33 to 37). There we saw the inverted subject followed in stretto at half a bar's distance by its direct form; here the direct answer is followed at half a bar's distance by its own inversion. The fourth episode, only two bars in length, leads to the third group of entries. The subject is now imitated in stretto (without inversion) at a bar and a half's distance.

86. The fifth episode (bars 53 to 56) is a very neat canon, 4 in 1, in the fourth and octave, at one crotchet's distance, made from the first notes of the answer. The following group of entries (bar 57) shows the *inverted* subject answered by itself at a bar and a half's distance. Here we see in bar 57 the subject taking the form of the answer, just as we have already seen at bars 20 and 41 the answer taking the form of the subject. As this group of entries is in D minor, and there is no subsequent entry in any other key, it might be supposed that this was the commencement of the final section. We have not so considered it, because of the modulations at bars 62, 63 of the following episode. (Compare Fugue 8, bar 70.) At bar 65 we see a modification of the canon in bars 53 to 56; the subject is inverted, the order and distance of entry are now different, and we have a second canon, 4 in 1, just as neat as the preceding.

87. The final section begins at bar 69. The subject is now imitated in the octave below, at one bar's distance; and after the seventh episode (bars 74 to 76) the inverted subject is imitated, also at one bar's distance, in the octave above.

88. The eighth episode introduces the final entries (bar 86) on a tonic pedal. Here the subject and its inversion are introduced simultaneously—the closest possible stretto! The pedal is an additional part, and a second treble part will also be seen in the last three bars.

89. One of the most interesting points in this very beautiful fugue is the symmetry of the entries, all of which, after the counter-exposition, are in stretto. We first see the subject combined with its own inversion, at half a bar's distance (bar 33); then the answer and its inversion, at the same distance (bar 41). Next come two groups of entries at a bar and a half's distance—

subject (bar 47) and inverted subject (bar 57). After this we see two pairs of entries at one bar's distance (bars 69 and 77); and thus each group of entries has a corresponding group following it.

Analysis of Fugue 9

FIRST SECTION—Bars 1 to 30.

(*a*) Exposition (bars 1 to 14).
(Order of entry, A B S T.)
(*b*) First episode (bars 14 to 16).
(*c*) Counter-exposition (bars 17 to 30).
(Order of entry, S T B A.)

MIDDLE SECTION—Bars 30 to 68.

(*d*) Second episode (bars 30 to 32).
(*e*) First group of middle entries (B S), F major, bar 33.
(*f*) Third episode (bars 38 to 40).
(*g*) Second group of middle entries (T A), G minor, bar 41.
(*h*) Fourth episode (bars 45, 46).
(*i*) Third group of middle entries (B T), B flat, bar 47.
(*j*) Fifth episode (bars 53 to 56).
(*k*) Last group of middle entries (S A), D minor, bar 57.
(*l*) Sixth episode (bars 63 to 68).

FINAL SECTION—Bars 69 to 90.

(*m*) Entries of subject (S T), D minor, bar 69.
(*n*) Seventh episode (bars 74 to 76).
(*o*) Entries of inverted subject (T A), D minor, bar 77.
(*p*) Eighth episode (bars 82 to 85).
(*q*) Final entries (A B) on a tonic pedal (bar 86).

No. 10.—J. S. BACH. Fugue by Augmentation and Diminution ('Art of Fugue,' No. 7).

10 11

Middle Section.
S dim.

12 13

S inv.

tr

14 15

S dim.

16 17

Episode I.

18

19

S dim.

S inv. dim.

20

21

S dim.

S aug.

22

23

S inv. dim.

24

25

26 27

S dim.
S dim.
28 29

Episode II.
30 31

32 33

S inv. aug.
34
35
S
36
37
S
38
39
40
S inv. dim.
S inv. dim.
41
42
43

S dim.

44 45

S inv. dim.

S dim.

46 47

48 49

Final Section.

S aug.

A inv. dim.

50 51

52 53

S dim.

S dim. var.

54 55 56

Coda.

57 58

59 60 61

90. Though from a musical point of view the present fugue is decidedly inferior in interest to several other numbers in the 'Art of Fugue,' it deserves a place in the present volume as being probably the only specimen existing of its kind. Here the subject which we saw in the preceding fugue is combined with itself by inversion, diminution, and augmentation. Had Bach himself not given it the title, "per Augment. et Diminut.," which is found in the autograph, we should naturally have considered the theme which appears in the tenor at the first bar as the subject—in which case the fugue would have been one by augmentation and double augmentation. But, from the composer's own description, we are bound to regard the subject as being in notes of the same length as in the last-given fugue; and we find that, exceptionally, Bach commences with the diminution of his subject.

91. As the subject itself is four bars and one crotchet in length (see the treble entry, bars 2 to 6), it follows that the augmentation will extend over eight bars and a half. The result is that we find hardly any episode in this fugue, the subject in one or another of its three forms being almost continually present.

92. The exposition (bars 1 to 13) is in stretto; and we find that stretto at one distance or another is a special characteristic of this fugue. As we have marked all the entries, there will be very little to say about the fugue more than will be contained in our analysis. One or two points only need be mentioned.

93. In the preceding fugue we saw that nearly all the accompanying counterpoints to the entries were developed from the last four notes of the subject. Here we see, similarly, that the counterpoints are formed from the last four notes of the *diminished* subject; and we have figures of semiquavers where before we had quavers. Observe that in the exposition we find two entries of the subject (bars 1, 2), one diminished and one inverted, followed by two entries of the answer, both inverted—but one diminished and the other augmented. Note also how various forms of the diminished subject are combined with the different parts of the augmented subject (bars 6, 7, and 9).

94. The middle section begins at bar 13, and, exceptionally, is not separated from the exposition by an episode. The first pair of entries (bars 13, 14,) show the inversion in the octave of bars 1 and 2; but inasmuch as the diminished subject begins at the half bar, and the inverted subject follows at the same distance as before, it results that the entry of the latter is *per arsin et thesin.* The subject is also modified here, the notes in the second half of bar 15 being given by diminution; while the rest of the subject is in notes of the original length. After the entry of the diminished subject in bar 17, an episode, only one bar in length, introduces the second group of middle entries (bar 20). These entries are in B flat (bar 20), in F major (bars 23, 24), and in D minor (bars 28, 29). The second episode

(bars 31 to 34) leads to the third and last group of middle entries. Here are some unusual points to be noticed. In the first place these entries are mostly in the key of D minor. We hardly ever find a new group of entries beginning (as here) in the same key in which the last entry preceding the episode had been made (alto entry in D minor, bar 29). It must be remembered that in fugues containing much combination of a subject with itself we generally find far less modulation than in other fugues. As an instance of this, see the 31st fugue in the Wohltemperirtes Clavier.' That these entries in D minor do not belong to the final section of the fugue is proved by the subsequent entries in G minor at bars 45, 46. Observe how the augmented subject in bar 35 is combined with the original subject direct and inverted (bars 36 and 38). A most unusual, and probably unique, point is to be noticed in the alto of this group of entries. The subject appears three times consecutively in the same voice, the last note of each entry being also the first note of the following one. The two entries in G minor (bars 45, 46), spoken of above, are followed by an entry in F (bar 47), leading, without another episode, to the final section of the fugue (bar 50). Curiously enough, though there are here two entries of the subject in the alto, there are none in the bass. From bar 56 to the end of the fugue, an additional voice (a second soprano) is added.

95. If we examine the entries in this fugue, we shall find that the subject is most frequently employed in its diminished form. It only appears once in each voice in its augmented form (bars 5, 23, 35, and 50), and four times in notes of the original length (bars 2, 14, 36, and 38), while we find it (not counting the incomplete entry in bar 6), twenty times by diminution. We see it sixteen times in its direct, and eleven times in its inverted form. The whole fugue must rather be regarded as a study in scientific device than as a model for the imitation of the student; it is inserted here for the sake of completeness, and as an illustration of what is possible in fugal contrivance in the hands of a great master like Bach.

Analysis of Fugue 10

FIRST SECTION—Bars 1 to 13.

(*a*) Exposition. Subject diminished (T), bar 1; subject inverted (S), bar 2; answer inverted and diminished (A), bar 3; answer inverted and augmented (B), bar 5; Subject (partial entry) diminished (T), bar 6; answer diminished (A), bar 7; subject inverted and diminished (T), bar 9.

MIDDLE SECTION—Bars 13 to 49.

(*b*) First group of middle entries. Subject diminished (S), G minor, bar 13; subject inverted (A), G minor, bar 14; subject diminished (T), B flat, bar 17.

(*c*) First episode (bar 19).

(*d*) Second group of middle entries (bars 20 to 31). Subject diminished (T), B flat, bar 20; subject inverted and diminished (B), B flat, bar 20; subject diminished (A), F major, bar 23; subject augmented (T), F major, bar 23; subject inverted and diminished (S), F major, bar 24; subject diminished (B), D minor, bar 28; subject diminished (A), D minor, bar 29.

(*e*) Second episode (bars 31 to 34).

(*f*) Last group of middle entries (bars 35 to 49). Subject inverted and augmented (A), D minor, bar 35; subject (T), D minor, bar 36; subject (S), D minor, bar 38; subject inverted and diminished (S), D minor, bar 42; subject inverted and diminished (A), D minor, bar 43; subject diminished (A), G minor, bar 45; subject inverted and diminished (T), G minor, bar 46; subject diminished (B), F major, bar 47

FINAL SECTION—Bars 50 to 61.

(*g*) Final group of entries. Subject augmented (S), D minor, bar 50; answer inverted and diminished (A), bar 51; subject diminished (A), bar 54; subject diminished and varied (T), bar 55.

(*h*) Coda (bars 58 to 61).

No. 11.—R. SCHUMANN. No. 5 of 'Six Fugues on the name BACH,' Op. 60.

A

S

1 2 3 4 5

S

6 7 8 9 10

Middle Section.

Episode I.

11 12 13 14 15

16 17 18 19 20

S
21 22 23 24 25

A
S
26 27 28 29 30

? Episode II.
31 32 33 34

S
S aug. ?
35 36 37 38 39

A aug. ?

A

S

40 41 42 43 44

? Episode III. S aug.

S aug. ?

45 46 47 48 49

A

S aug.

?

50 51 52 53 54

?

S

55 56 57 58 59

Final Section.

S

Episode IV.

S aug.

60 61 62 63 64

?

?

Episode V.

65 66 67 68 69 70

S inv.

S inv.

71 72 73 74 75

S inv.

?

Episode VI.

76 77 78 79 80

81 82 83 84 85

86 87 88 89 90

S var^d.

91 92 93 94 95 96

S var.-

Episode VII.

97 98 99 100 101

Coda.

102 103 104 105 106 107

108 109 110 111 112

S aug. ——— ?

113 114 115 116 117 118

119 120 121 122 123 124

96. This fugue is by far the most irregular in its construction of any that will be found in this volume. It is given, not as a model for the imitation of the student, but to illustrate the modern free style of fugal writing. It also shows the *incidental* employment of inversion and augmentation, as distinguished from their systematic use, which has been exemplified in the two fugues last given. Owing to the extreme freedom of its form, its analysis has presented more than ordinary difficulties. In explanation of its title—a fugue on the name 'Bach'—we must remind students that H is the German name for B natural, and B for B flat. He will then see that the first four notes of the subject spell the word BACH.

97. The first irregularity to be noticed in this fugue is, that the bass takes no part in the exposition, which is for three voices only. We find in the 26th fugue of the 'Wohltemperirtes Clavier' what at first sight looks like a similar procedure—an exposition of a four-part fugue which is for only three voices. There, however, Bach reserves the entry of the bass for the final section of the fugue, when it brings in the subject in augmentation. But here the bass makes its first appearance at bar 16, in the first episode; and the complete subject is heard only once in that voice (bar 56) during the whole fugue. The exposition, as regards the three voices that take part in it, is quite regular. The subject, which begins on the subdominant, takes a real answer, and there is no regular countersubject.

98. The middle section begins in bar 12 with the first episode, formed from free imitation of the first part of the subject, which is sometimes accompanied by its last notes. (See the tenor in bars 17 and 19.) The first entry of the bass, already referred to, shows a fragment of the subject.

99. The first group of middle entries (bar 22)—subject, D minor (alto); answer, A minor (soprano); subject, D minor (tenor—a partial entry only)—leads to the second episode (bars 33 to 36), founded chiefly on a varied form of the end of the subject. This is followed by the second group of middle entries, in the original keys of tonic and dominant.

100. In this second group the 'Bach' theme comes into prominence; we see it in the tenor at bar 37 by augmentation. Here we notice a different kind of augmentation from that which we have previously met with. If used in triple or in compound time, we generally find that augmentation, instead of being in notes of double length, is in notes of three times the length. Were we to double the length of the notes in the present subject, there would be a complete disturbance of the rhythm; for the augmented subject would take the following form—



It will be noticed that it is only the first four notes which are

augmented, and not the entire subject. This new form of the theme is used as a counterpoint to the subject itself, which it accompanies in several of its subsequent entries.

101. From bars 48 to 52 must be regarded as another episode. True, the augmented subject is present in the tenor; but the imitative passages between soprano and alto have a very episodical character. Besides this a modulation is effected to introduce a new group of entries.

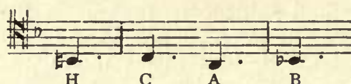
102. If we compare the entry in bar 52 with that in bar 22, it looks at first as if Schumann had broken one of the fundamental rules of fugal writing (*Fugue*, § 325), and introduced two groups of middle entries in the same key. But an examination of the following entry, in bar 56, proves that we have here not the subject, as before, but only the answer preceding the next entry of the subject in G minor.

103. A dominant pedal (bar 61) following the bass entry leads to the final section (bar 62). This is of unusual length, occupying exactly half of the fugue. It commences with an entry of the subject in the original key, accompanied by the 'Bach' theme in augmentation. Note at bar 67 that the pedal is quitted after a chord of which it forms no part (*Harmony*, § 546). The episode which follows (bars 67 to 72) seems at first to suggest modulations which should prevent our regarding it as belonging to the final section of the fugue. As a matter of fact, however, we have here chromatic harmonies which never really leave the key of F. The harmonic framework of bars 67, 68 is the fundamental chord on the supertonic, of bars 69, 70, the dominant eleventh with a minor ninth, and of bars 71, 72, the minor ninth on the supertonic. Observe in bars 70 to 72 the little canon in the octave at half a bar's distance between alto and tenor.

104. At bar 72 we have a new group of entries. The subject is now inverted in the alto, and followed in stretto at irregular intervals by the tenor and soprano. At bar 76 begins a very long tonic pedal, which continues for 25 bars to bar 101. The mental effect of rests must never be forgotten; in bars 83 and 88, for example, the mind carries on the F sounded in the bass till the next note is heard in the same voice. Over this pedal point the longest episode in the fugue (bars 80 to 95) is constructed from material with which we are already familiar.

105. At bar 95 we find an entry of the subject (varied) in the tenor, accompanied by fragments of itself, direct and inverted; and after a short episode of only two bars, a last appearance of the subject (also varied) in the alto at bar 101. The treble at bar 103 and the tenor at bar 105 must be particularly noticed. If the four notes [musical notation] are read backwards, we get [musical notation], which is our 'Bach' theme transposed a fourth lower. Here we have the first instance

yet met with of *retrograde* imitation (*Double Counterpoint*, § 287) In the coda, which concludes the fugue, we see at bars 114 to 116 the 'Bach' theme in the treble, and at bars 118 to 120, the retrograde form in the tenor—



106. A very curious and most irregular point about this fugue is the treatment of the dominant and tonic pedals. Of these there are no fewer than five. In the middle section there is a tonic pedal (bars 37 to 40); then comes a dominant pedal (bars 61 to 67); next, the very long tonic pedal (bars 76 to 101). This is immediately succeeded by a second dominant pedal (bars 102 to 110); and lastly from bar 114 to the end is an ornamented tonic pedal.

107. In spite of all its irregularities of form, the fugue is a very charming composition, and fully deserves its place in this volume.

Analysis of Fugue 11.

FIRST SECTION—Bars 1 to 12.

(*a*) Exposition (Order of entry, A S T).

MIDDLE SECTION—Bars 12 to 62.

(*b*) First episode (bars 12 to 22).
(*c*) First group of middle entries (A S T), D minor and A minor, bar 22.
(*d*) Second episode (bars 33 to 36).
(*e*) Second group of middle entries, accompanied by 'Bach' theme in augmentation, F major and C major, bar 36.
(*f*) Third episode (bars 48 to 52).
(*g*) Third group of middle entries (answer, D minor; subject, G minor), bar 52.
(*h*) Fourth episode (bars 60 to 62).

FINAL SECTION—Bars 62 to 124.

(*i*) Entry of subject (S) in tonic key, bar 62.
(*j*) Fifth episode (bars 67 to 72).
(*k*) Entries of inverted subject (A T S), bar 72.
(*l*) Sixth episode (bars 80 to 95).
(*m*) Entry of varied subject (T), bar 95.
(*n*) Seventh episode (bars 99 to 101).
(*o*) Entry of varied subject (A), accompanied by 'Bach theme retrograde, bar 101.
(*p*) Coda (bars 105 to 124).

Section (*d*).—The same Subject treated by different Composers.

(MOZART: "Kyrie" from the REQUIEM)
(HAYDN: QUARTET in F-, O
(HANDEL: Messiah "Chorus: And With Stripes")

108. This section of the present volume is introduced to give students the opportunity of an instructive comparison of different styles of fugal writing. It would be difficult to find four fugues more unlike one another, either in their special details or in their general effect, than the four treatments of what is virtually the same theme now to be given; and it is hoped that the student's insight into the possibilities of fugal composition will be deepened by observing the very different methods employed by the great masters. It would have been possible to increase the number of our examples, for there are two fugues by Buxtehude in which the same subject is employed; but neither of these is of sufficient importance to render its introduction a necessity.

No. 12.—J. S. Bach. Fugue in A Minor. ('Wohltemperirtes Clavier,' No. 44.)

A S CS tr 1 2 3 4

S CS Codetta. 5 6

Middle Section. Episode I. tr 7 8

CS

S

9

10

tr

Episode II.

tr

tr

tr

11

12

S

CS

tr

13

14

Episode III.

15

16

S

CS

tr

17

18

Episode IV.

tr tr tr tr

19 20

S

C S var.

tr tr

21 22

Episode V.

tr

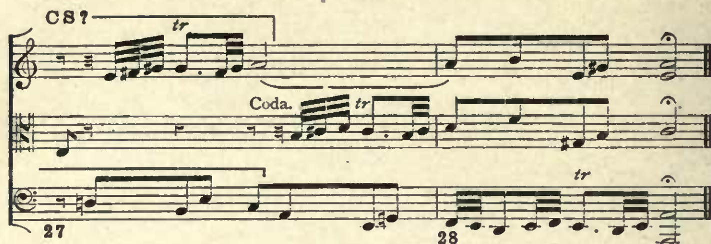
23 24

Final Section.

S

25

26



109. This very fine fugue from the 'Wohltemperirtes Clavier' is so simple in construction as to need only a very short analysis. The subject is tonal, and ends on the first quaver of the third bar, as is proved by comparing it with the alto of bar 5; there is a regular countersubject. The codetta in bar 5, before the entry of the third voice, should be noticed, because it furnishes the material for most of the episodes, which in this fugue are especially interesting.

110. The middle section begins at bar 8, with the first episode. The first bar of this is made from the codetta, bar 5, with the addition of a bass part, while bar 9 shows imitative treatment of a modified form of the countersubject in the first crotchet of bar 4. The middle entries are all isolated. The first is in C major (bar 9), the subject, as is so often the case, taking the form of the answer. The second episode (bars 11 to 13) is a continuation, by imitation, of the last notes of the subject and countersubject. After another entry of the subject in E minor (bar 13), the third episode shows new treatment of the codetta, bar 16 being another and somewhat freer variation of the countersubject. At bar 16 we see a middle entry in the tonic key—a common procedure with Bach—the subject again taking the form of the answer. Here (as also at bar 9) the first note of the subject is shortened. In the fourth episode (bars 19 to 21), the last notes of the countersubject are treated sequentially in the bass, and accompanied by a canon in the fifth below, between treble and alto, the theme of which is evidently a free variation of the last notes of the subject.

111. The last middle entry in D minor (bar 21) leads to the fifth episode (bars 23 to 25), which the student, after what has been said, will have no difficulty in analyzing. The final section is very short, containing only one entry of the subject (A minor, bar 25)—the only entry in the whole fugue which is accompanied by only a small part of the countersubject. In all the other entries the countersubject is introduced with the utmost regularity.

Analysis of Fugue 12.

FIRST SECTION—Bars 1 to 8.

(*a*) Exposition (Order of entry, B A S).

MIDDLE SECTION—Bars 8 to 25.

(*b*) First episode (bars 8, 9).
(*c*) Entry of subject (B), C major, bar 9.
(*d*) Second episode (bars 11 to 13).
(*e*) Entry of subject (S), E minor, bar 13.
(*f*) Third episode (bars 15 to 17).
(*g*) Entry of subject (A), A minor, bar 17.
(*h*) Fourth episode (bars 19 to 21).
(*i*) Entry of subject (S), D minor, bar 21.
(*j*) Fifth episode (bars 23 to 25).

FINAL SECTION—Bars 25 to 28.

(*k*) Entry of subject (B), A minor, bar 25.
(*l*) Coda (bars 27, 28).

No. 13.—G. F. HANDEL. Chorus, "And with his stripes." (*'Messiah.'*)

S
CS
A
Codetta.
1 2 3 4 5 6 7 8 9

CS
Codetta.
S
10 11 12 13 14 15 16

CS
Codetta.
A
17 18 19 20 21 22 23

A
Middle Section.
Episode I.
CS
24 25 26 27 28 29 30

CS
S
Codetta.
A
31 32 33 34 35 36 37

CS
Episode II.
38 39 40 41 42 43 44

A
Codetta.
CS
45 46 47 48 49 50 51 52

S
CS
Episode III.
53 54 55 56 57 58 59 60

Final Section.

S

CS ? A

61 62 63 64 65 66 67 68

CS ?

Episode IV.

69 70 71 72 73 74 75

A

CS

S

76 77 78 79 80 81 82 83

Adagio.

CS

Coda.

84 85 86 87 88 89 90 91

112. The whole style and spirit of this fugue differs widely from Bach's treatment of the same subject. The difference is, no doubt, partly owing to the fact that this fugue is vocal, while the other was instrumental; but it is probably quite as much due to the difference in the character of the music of the two composers.

113. The specialty of this fugue is the unusually large number of codettas found in it. Not only are they seen in the first exposition (bars 9 to 12, and 16 to 19), but they are interposed between every pair of entries throughout the fugue till we reach the final section. After the entry of the bass with the answer (bar 19) we find in bar 25 an additional entry of the treble, to allow the bass to give the countersubject; but there is an irregularity here, as the treble has the answer instead of the subject.

114. The middle section begins at bar 29 with an episode of two bars, leading to the first group of middle entries, at bar 31. Here the tenor gives the subject in B flat minor; as the next entry (bass, bar 37) is in F minor, it is evidently the answer to the subject in the tenor, and we therefore consider it as belonging to the same group of entries, and consequently regard bars 35 to 37, not as episode but as codetta. The second episode (bars 41 to 48) modulates to E flat, in which key the next group of entries commences. Here we see a parallel case to that just met with in the last group. The two next ensuing entries (alto, E flat, bar 48; treble, A flat, bar 55) evidently stand to one another in the relation of answer and subject, and form one group, joined to each other by a codetta. Observe that at bars 37 and 48 the answer is *real.*

115. The third episode (bars 59 to 63) leads to the final section of the fugue. The subject is now accompanied by a modified form of the countersubject, the second bar of which is transposed a fifth higher. After two entries (subject, treble—answer, bass) follows the fourth and last episode, the most artistically constructed of the four. It is made from a sequential treatment of the codetta, bars 35 to 37, and introduces the final group of entries. Here the order is reversed, the answer now leads and the subject replies; but it is a curious point that the entries are allotted to the same two voices as in the last group, and that neither the alto nor the tenor enters with subject or answer during the whole of the final section. A few bars of coda end with a half cadence; the reason for this being that in the oratorio, this chorus (as most of our readers will remember) leads without a break, into the following number, "All we like sheep."

116. This interesting fugue shows how large an amount of variation of detail is possible in a piece, the form of which can hardly be called irregular. André, in his treatise on Fugue, says that the order of the entries is faulty, and the fugue cannot be considered as properly treated; but this only shows how even excellent musicians may be misled by too blind an adherence to old and formal rules.

Analysis of Fugue 13.

FIRST SECTION—Bars 1 to 29.

(*a*) Exposition (Order of entry, S A T B), bars 1 to 23.
(*b*) Codetta, and additional entry (S), bars 23 to 29).

MIDDLE SECTION—Bars 29 to 63.

(*c*) First episode (bars 29 to 31).
(*d*) First group of middle entries. Subject (T), B flat minor; answer (B), F minor, bar 31.
(*e*) Second episode (bars 41 to 48).
(*f*) Second group of middle entries. Answer (A), E flat; subject (S), A flat, bar 48.
(*g*) Third episode (bars 59 to 63).

FINAL SECTION—Bars 63 to 91.

(*h*) Entries of subject (S); answer (B), bar 63.
(*i*) Fourth episode (bars 71 to 79).
(*j*) Entries of answer (S); subject (B), bar 79
(*k*) Coda (bars 87 to 91).

No. 14.—J. HAYDN. Fugue from the Quartett in F minor, Op. 20, No. 5.

VIOLINO 1mo.

VIOLINO 2do.

VIOLA.

VIOLONCELLO.

S 1 S 2 Codetta.

1 2 3 4 5 6

A 1 A 2 Codetta.

7 8 9 10 11 12

S 2 A 2 A 1 S 1

13 14 15 16 17 18

Middle Section.

S 1 Episode I. S 2

19 20 21 22 22 24

25 26 27 28 29 30

S 1

31 32 33 34 35 36

S 2

S 1

S 1 ?

S 2

Episode II.

37 38 39 40 41 42

43 44 45 46 47

48 49 50 51 52

S 1 var.

S 2

53 54 55 56 57 58

S 2

Episode III.

S 2

S 1

S 1

59 60 61 62 63 64

S 1

A 1

A 2

65 66 67 68 69 70

S 1

S 1

S 2

S 2

71 72 73 74 75 76

Final Section.

A 1

S 1

S 2

S 2

77 78 79 80 81 82

A 2 var.

A 1

A 1

83 84 85 86 87 88

S 1

S 1 inv.

S 1

89 90 91 92 93 94

Episode IV.

95 96 97 98 99 100

A 1

S 2

S 1

101 102 103 104 105 106

S 1

A 2

107 108 109 110 111 112

A 1

A 2

A 1

S 1

113 114 115 116 117

S 1

A 1 ?

A 2

118 119 120 121 122

Episode V.

S 2

123 124 125 126 127

128 129 130 131 132

A 1

S 1

A 1 ?

133 134 135 136 137 138 139

S 1 ff

ff

Episode VI.

ff

S 1

ff

140 141 142 143 144 145 146

S 1 ?

S 1

? S 1

147 148 149 150 151 152

S 1 ?

?

153 154 155 156 157

tr S 2

p

p

Coda.

p S 2

p

158 159 160 161 162 163 164

117. In this very beautiful fugue the subject of the two preceding is given in a slightly altered form, the tonic being substituted for the mediant as the second note. It will be seen also that what corresponds to the countersubject in the other fugues we have examined, here appears against the subject instead of against the answer. Here, therefore, we have a *Double Fugue* (*Fugue*, § 367), and we mark the first entry in the viola as Subject 2, and not as Countersubject.

118. An examination of the exposition of this fugue (bars 1 to 22) leaves little room for doubt that Haydn, when he began it, intended the two subjects to extend to the first rote in bar 7.

After making the first two entries in this form, he appears to have changed his mind—possibly because he thought that such long subjects would make the developments tedious. From the third entry, therefore (bar 13), to the end of the fugue, he treats only the first four bars as his subjects; we consequently regard bars 5 and 6, and 11 and 12, as codetta. These bars are never referred to subsequently, even in the episodes of the fugue.

119. The exposition is completed, at bar 22, as soon as both the subjects have appeared, either as subject or answer, in each of the voices (*Fugue*, § 376), and the middle section begins in the next bar with the first episode (bars 23 to 35). In this, as in some of the following episodes, canon plays an important part. At the commencement, the second subject is treated as a canon in the fifth below at one bar's distance between the first and second violins. At bar 28 the second violin discontinues the canon, which is taken up in the fourth below by the viola. At bar 32 a variation of the last notes of the second subject is announced by the second violin, and imitated in the sixth above at half a bar's distance by the first violin.

120. The first group of middle entries is in A flat (bars 36 to 42). In this is a fragmentary stretto; the first notes of the first subject being heard in the viola (bar 38), two bars after the subject is given by the violoncello. The more complete stretti are reserved for a later part of the fugue.

121. In the second episode (bars 43 to 54) we see some more canons. At its commencement, the second subject, given by the viola at bars 41, 42, and continued sequentially, is imitated in canon in the fourth above, and at one bar's distance by the first violin. Let the student compare this canon with that in the first episode, to learn how to combine variety with unity. The subject of both is the same; but there Haydn gives us a *descending* sequence with a canon in the fifth below, while here there is an *ascending* sequence, with a canon in the fourth above. At bar 46 is seen in the first violin a partial entry of the first subject. We regard this as belonging to the episode, and not to a fresh group of entries, not only because the subject is not completed, but still more because it is not accompanied by the second subject. In a double fugue, both subjects should be heard together in each group of middle entries (*Fugue*, § 380). At bar 48 begins a more elaborate canon—4 in 2. The subject beginning in the first violin on the second minim of that bar is imitated in canon at the fifth below, one bar later, by the second violin; at the same time there is a different canon, also in the fifth below, between the viola and violoncello. The upper canon is a free modification of part of the first subject, while the lower is evidently suggested by the last notes of the second subject.

122. At bars 55 to 58 is an isolated pair of entries in B flat minor, the close of the first subject being varied; and the third episode,

of only two bars, leads to a much longer and more important group of middle entries at bar 61. This group begins with two entries in stretto in the key of G flat—an unrelated key to F minor be it noticed in passing. The following entries which succeed each other continuously are each a fifth above the preceding—D flat (bar 66), A flat (bar 69), E flat minor (bar 72), B flat minor (bar 75), F minor (bar 78). As these entries are not at the regular distances of subject and answer, we have marked them all as 'S,' though in each case they have the form of the answer. It ought by this time to be hardly necessary to remind the student that in the middle and final sections of a tonal fugue, either form (subject or answer) may be used indifferently at the discretion of the composer. These constantly modulating entries lead to the final section of the fugue, which is not here, as usual, preceded by an episode. We saw a final section similarly introduced in Fugue 10 of this volume.

123. We consider this final section as beginning at bar 81, and not at bar 78, because the latter entry, though it ends in F minor, begins in B flat minor, as is proved by bar 77. Here we find again at bar 83 an entry in stretto of two bars' distance. At bar 92 the first subject and its inversion are introduced simultaneously, and accompanied in the viola by a considerably-altered form of the second subject. The fourth episode (bars 95 to 102) is constructed on a sequence in the bass, made from the lower of the two canons in bar 48, and it leads to a dominant pedal, on which once more is seen a stretto at two bars' distance. Both subjects are here present. We do not regard bars 108 to 111 as episode, as they simply lead up to a pause on the chord of the dominant minor ninth, and are only a prolongation of the preceding phrase.

124. From bars 112 to 124 is another group of entries in closer stretto than has yet been seen—only one bar. The first entering part is modified at the close, and therefore unattended by the second subject, which, however, always accompanies the second entering voice—see bars 115, 119, and 123.

125. In the fifth episode (bars 125 to 133) we find another canon, differing from any of the preceding. A variation of the second subject, announced in bar 125 by the viola, is imitated in canon in the second above at one bar's distance by the second violin, and in the fifth above at two bars' distance by the first violin. Here, therefore, we see a canon 3 in 1, with a free part for the violoncello. This episode leads to a second dominant pedal (bar 134), with stretti above it for the first subject alone, at one and two bars' distance. A short and not very important episode (bars 140 to 144) introduces the last and closest stretto at half a bar's distance. The subject in the first violin is, therefore, *per arsin et thesin.* The canon in the octave, at half a bar's distance, is continued strict to bar 155, and more

freely to bar 158. Observe how neatly Haydn, in bar 149, brings in the first subject against the canon in the outer parts.

126. The coda begins at bar 161 after a full cadence. We regard this part of the movement as coda, because after this point there are no more complete entries of the two subjects together; though at bar 170 we find the end of the first subject in combination with the second. In this coda, the polyphonic style is nearly abandoned, the parts mostly moving together. A final entry of the first subject (bar 179), followed by a full cadence, concludes this fine fugue, which is an excellent example of the free modern style of contrapuntal writing.

Analysis of Fugue 14.

FIRST SECTION—Bars 1 to 22.

(*a*) Exposition (Order of entry, A T S B).*

MIDDLE SECTION—Bars 23 to 80.

(*b*) First episode (bars 23 to 35).
(*c*) First group of middle entries in A flat (bar 36).
(*d*) Second episode (bars 43 to 54).
(*e*) Isolated entries in B flat minor (bar 55).
(*f*) Third episode (bars 59 to 60).
(*g*) Group of entries, modulating from G flat to F minor (bar 61).

FINAL SECTION—Bars 81 to 184.

(*h*) Entries in C minor and F minor (bar 81).
(*i*) Fourth episode (bars 95 to 102).
(*j*) First dominant pedal (bars 103 to 111).
(*k*) Entries in close stretto (bars 112 to 124).
(*l*) Fifth episode (bars 125 to 133).
(*m*) Second dominant pedal (bar 134).
(*n*) Sixth episode, on dominant pedal (bars 140 to 144).
(*o*) Closest stretto and canon (bar 145).
(*p*) Coda (bars 161 to 184).

* For the sake of uniformity we distinguish the entries by the names of the four voices, to show their relative positions, though the fugue is for stringed instruments.

No. 15.—W. A. MOZART. "Kyrie," from the 'Requiem.

A1
S2
S1
1 2 3 4

A2
5 6 7

S1
S2
8 9 10

A2
A1
11 12 13

Middle Section.
S 1
Episode.
14
15
16
S 2
17
18
19
S 2
S 1
20
21
22
S 2
S 1
23
24
25

S1
S2
26 27 28

?
? S2
S1
29 30 31

S1 ?
? S2 var.
? S2 var.
32 33 34

S2 var.
S2 var. ?
?
? S2 var.
35 36 37

Final Section. S 2

? S 1

38 39 40

?

S 1

?

S 2 var.

41 42 43 44

S 2 var. ? S 2 var.

? S 2 var.

Coda.

?

45 46 47

? *Adagio.*

48 49 50 51 52

127. This fugue, like our last, is a double fugue, but much more regular in construction. There is a curious resemblance between its two subjects and those of the final chorus in Handel's 'Joseph,' with which Mozart may possibly have been acquainted.



The treatment of the subjects by the two great composers is so entirely different that no charge of plagiarism can attach to Mozart, even if there be something more than an accidental coincidence here. Not only is Handel's chorus in a major key, but it is not even a regular double fugue, as will be seen by our short extract. The first subject in the bass is only occasionally employed as a kind of *canto fermo*, and the whole construction of the fugue is extremely free. Mozart's, on the other hand, is one of the finest double fugues in existence, though some pedantic theorists of the old school have found fault with it because of the modulations to unrelated keys.

128. The second subject is so written that it will combine with the first in double counterpoint in both the octave and twelfth. This is effected by avoiding the interval of the fifth, and employing the sixth only in such a manner that its inversion in the twelfth will give a fundamental chord of the seventh (*Double Counterpoint*, § 111).

129. The exposition of the fugue extends to bar 15, and is completed as soon as both the subjects have appeared in all the voices. Thus far the only inversions of the two subjects are in the octave.

130. The middle section commences in bar 15 with the only episode in the fugue—only a bar and a half in length. This is made from a sequential treatment of a prolongation of the last notes of the second subject, as will be seen by extracting the passage—



It is very common in double fugues to find a much smaller proportion of episode than in fugues with only one subject. We can hardly speak of "groups" of middle entries in this fugue; because, beginning in bar 16, they follow one another

continuously. The first pair are in F major, and at bar 17 we see for the first time the two subjects inverted in the twelfth. This is the only inversion throughout the fugue of the *complete* subjects at this interval. At bar 20 the last note of the first subject is sharpened, inducing a modulation to G minor, in which key the next pair of entries follows—now in the original position. This is succeeded at bar 23 by another pair of entries in the unrelated key of C minor—doubtless one of those which incurred the condemnation of the old 'Dryasdusts.'

131. At bar 27 begins the first stretto. The entry of the first subject in the treble (in B flat) is accompanied by the inversion in the twelfth of the second subject; and at bar 29 the bass enters with the first subject in a stretto at two bars' distance, causing in the following bar the discontinuance by the treble and tenor of the uncompleted subjects. At bar 30 the tenor enters again with the second subject. Here is another deviation from the regular rule: the same subject appears twice in succession in the same voice.

132. In bars 32 and 33 we find a partial entry of both subjects in another unrelated key—F minor; the inversion is again in the twelfth. A portion of the second subject now appears with chromatic alterations, and is imitated at one bar's distance in the fifth above (in bar 37 at the fourth below, the inversion of the fifth) in all the voices. Here is an interesting example of the point mentioned in *Fugue* (§ 381), that in double fugues stretti made from one subject alone often take the place of episodes. Here each new entry at the distance of a fifth above induces a modulation; and the music returns from F minor (bar 34) through C minor (bar 35) and G minor (bar 36) to D minor, the original key (bar 37). Let it be noticed that the counterpoint accompanying these entries, which is first seen in the treble of bar 34, is developed from the last notes of the second subject.

133. The final section begins at bar 39. The two subjects, neither being quite complete, now appear in their original relative positions; but the second subject is now an octave higher than in the first exposition. The passage which connects this pair of entries with the following must be regarded as codetta, not episode, as it does not modulate, nor introduce entries in a new key. In the last pair of entries the second subject is inverted in the twelfth, and the same chromatically varied form is used which was seen in bars 34 to 38. It will be seen that all the later entries in this fugue are partial; the last complete appearance of the two subjects is in bars 23 to 27. At bar 46 begins the coda, the first bars of which should be compared with bars 34 to 38. Notice how by altering the intervals of entry Mozart keeps in the key instead of modulating as before. The omission of the third in the final chord was doubtless for the sake of giving an antique, ecclesiastical character to the close.

Analysis of Fugue 15.

First Section—Bars 1 to 15.

(*a*) Exposition (Order of entry, B A S T).

Middle Section—Bars 15 to 38.

(*b*) Episode (bars 15, 16).
(*c*) Entry of subjects in F major (bar 16).
(*d*) Entry in G minor (bar 20).
(*e*) Entry in C minor (bar 23).
(*f*) First stretto, B flat (bar 27).
(*g*) Second stretto, modulating (bar 33).

Final Section—Bars 39 to 52.

(*h*) Pair of entries in D minor (bar 39).
(*i*) Second pair of entries (bar 43).
(*j*) Coda (bars 46 to 52).

PART II

FUGUES WITH MORE THAN ONE SUBJECT; FUGUES ON A CHORALE AND CANTO FERMO; ACCOMPANIED FUGUES.

Section (*e*). DOUBLE AND TRIPLE FUGUES.

No. 16.—C. H. GRAUN. Double Fugue, "Christus hat uns ein Vorbild gelassen." ('Der Tod Jesu.')

A1
S1
Codetta.
1 2 3 4

S1
5 6 7

A1
Codetta.
8 9 10

Counter-exposition of first subject.

S1 ?

A1

11 12 13

S1

A1

?

14 15 16 17

Second Section.

S2

A2

S2

18 19 20

A2

A2

21 22 23

A 2

Episode I.

24 25 26

Third Section.

A 2

S 1

27 28 29

Codetta.

A 2

S 1

30 31 32

A 1

S 2 ?

A 1

S 2

33 34 35

S 2
S 2
36 37 38

S 1
S 2
?
S 1
S 2
39 40 41

S 2 ?
S 1
S 2 ?
S 1
42 43 44

S 1
S 2
S 2
45 46 47

S 2 ?

Episode II.

48 49 50

A 1

51 52 53

A 1

S 1

S 1

54 55 56

A 2 ?

S 2

A 1 aug.

A 2

A 1 aug.

57 58 59

?

Coda.

60 61 62

63 64 65

66 67 68

69 70 71

72 73 74

75 76 77

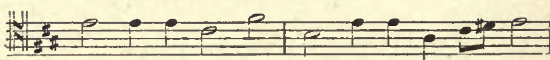
78 79 80 81

134. We have already met with two specimens of double fugues in Nos. 14 and 15, both of which might have been equally well included in this section. As they were inserted with a different object, it was better to put them with the other fugues written on the same subject. We next give two double fugues, illustrating several points not shown in our last examples.

135. In the movement now under notice, we have an interesting specimen of the rarer kind of double fugue—that in which each subject has a separate exposition before the two are heard in combination (*Fugue*, § 384). It must be remembered that the form of these fugues differs materially from that of those in which

the two subjects are announced together. Like the others, they can be divided into three sections; but of these the first contains the treatment of the first subject alone; the second (which we do not now call "middle section") is that in which the second subject is treated alone, and the third is that in which they are both combined. Sometimes, as in Bach's Organ Fugue in C minor (analyzed in *Fugue*, §§ 392–394), these three sections are of approximately equal length; but frequently, as in the fugue now under notice, the first two sections are comparatively quite short, and the greater part of the fugue is occupied with the combination of the two subjects.

136. If we examine the first subject, we should be inclined at first sight to conclude that it extended to the A at the end of bar 2. But if we look at the answer, we shall see that this is not so. A fugue subject never ends on the subdominant. The note G in the subject, being answered by C instead of by D sharp, shows that there is here an implied modulation (*Fugue*, §§ 118–120) to the key of the dominant; and the subject, from G in the first bar to E in the second, is regarded as in the key of E, and answered accordingly in the key of A. But if the last three notes of bar 2 were part of the subject, they would certainly show a return to the key of A; and the answer would have made the corresponding modulation to E, thus—



The form which Graun has given to the answer proves, therefore, that the subject ends, where we have marked it, on E, and that the three last notes of bar 2 are codetta. As is not infrequently the case, these notes of codetta are imitated in the exposition by each succeeding voice.

137. The exposition of the first subject ends in the ninth bar. We have marked the following passage as codetta, and not episode, because it contains no modulation beyond the tonic and dominant keys.

138. At bar 11 begins a counter-exposition of the first subject. Here the voices which before had the subject now give the answer, and *vice versa.* Observe that in the tenor entry the subject, as so often happens in tonal fugues, takes the form of the answer. In such cases its key-relationship to the following or preceding entry shows which it is. We also see an example of the employment of stretto in a counter-exposition (*Fugue*, § 209); the entries are half a bar nearer to one another than before. We further find here additional proof that the subject ends where we have said; for the three notes of codetta in bar 2 are not seen at all in the counter-exposition.

139. At bar 18, the second section of the fugue commences with the exposition of the second subject. This is less regular in treatment than the exposition of the first subject; greater freedom

is sometimes taken by composers in such cases, just as with the middle entries in a simple fugue. In two examples of this form by Handel and Bach, quoted in *Fugue*, §§ 386 to 390, will be found other instances of irregularity in the exposition of the second subject. Here we see in the answer given by the tenor at bar 19 a striking instance of the disregard of the position of the semitones, spoken of in *Fugue*, § 144. The semitone from A to G sharp in the subject (bar 18) is answered in bar 20 by a tone from E to D. The result is that, while the second subject is in the key of A major, the answer is not in the key of E major, but is a simple transposition a fifth higher, without leaving the key. Though, according to strict rule, this is irregular, it is here, we believe, capable of justification.

140. The student will remember that when two subjects of a double fugue are announced together, both must be in the same key. If he will look at the first entries of the combined subjects in the present fugue (bars 28, 31, 33, and 35) he will see that the first subject is combined with the second answer, and the second subject with the first answer. Now though the answer to the first subject (bar 3) implies a modulation in the subject by answering the leading note by the third of the tonic—the almost invariable practice of composers when the leading note does not return at once to the tonic (*Fugue*, § 133)—we see from the harmonies with which Graun accompanies the later entries of his first subject (see bars 7, 12, and 15) that he regards it as ending in the key of A. The second *subject* will obviously not combine with the first at the point the composer intended; he therefore takes the second *answer* also in the key of A, so that when the two are heard together the tonality may not be confused.

141. Another point in which this second exposition is less regular than the first is, that the alto entry in bar 20 is half a bar earlier than its regular place. We see at the end of this exposition a passage of imitation in the octave between tenor and bass (bars 23, 24), leading to the first episode, bar 26. This consists of a short canon in the fifth above, founded on the second subject, with an independent instrumental bass (printed in small notes, bars 26, 27).

142. At bar 28 begins the third, and by far the longest section of the fugue, in which the two subjects are combined. We see first two entries of the first subject and second answer (bars 28 and 31), and then two of the second subject and first answer (bars 33 and 35). In bars 35 to 38, the second subject is treated by itself in stretto, and a modulation is made through D major to B minor. From this point down to the second episode (bar 49) we have marked all the entries, as usual with 'S,' because of the irregularities of their distances of interval. Observe in this very interesting group of middle entries how the various stretti cause *different parts* of the second subject to be combined against the first (bars 41 and 43).

143. The second episode (bars 49 to 53) is made by passages of free imitation between treble and alto, founded upon the second subject, direct (bars 49, 50) and inverted (bars 51 to 53). It leads to the final group of entries (bar 53). Here we find the first subject treated by itself in stretto at half a bar's distance (bar 53); then a similar stretto at bar 56, with which in the following bar the second answer is combined. At bar 58 is a new combination. The first answer, given in the bass by augmentation, is imitated in the octave above by the tenor, also in augmentation. Note, in passing, that in the tenor one note, C, is only of the original length. This piece of irregular canon is accompanied by another canon in the fifth below (bar 59) for treble and alto at half a bar's distance, founded upon the first notes of the second subject.

144. The last twenty bars of this fugue (from bar 62) consist of a free coda. The first subject is heard no more; but the interest of the music is fully maintained by canonic and sequential imitations, mostly derived from the second subject. In bar 62 begins a canon in the fifth above between tenor and alto, and in bar 64 a similar canon between bass and treble After more points of imitation, hardly continuous enough to be called canon (bars 67, 69), we see an interesting sequence in the bass (bars 70 to 72) leading to a final piece of canon—treble and alto in the fifth below at half a bar's distance (bars 73 to 75); and long-drawn harmonies of dominant and tonic bring this very fine fugue to a close. Bars 77 to 81 cannot be properly considered dominant and tonic pedal points, because there are no harmonies above the dominant and tonic in the bass, of which those notes do not themselves form a part.

Analysis of Fugue 16.

FIRST SECTION—Bars 1 to 17.

(*a*) Exposition of first subject (bars 1 to 9).
(Order of entry, B T A S.)
(*b*) Codetta (bars 9, 10).
(*c*) Counter-exposition of first subject (bars 11 to 17).

SECOND SECTION—Bars 18 to 27.

(*d*) Exposition of second subject (bars 18 to 23).
(*e*) Additional entries (bars 23 to 25).
(*f*) First episode (bars 26, 27).

THIRD SECTION—Bars 28 to 81.

(*g*) First combinations of the two subjects (bars 28 to 35).
(*h*) Stretto on second subject (bars 35 to 38).
(*i*) Middle group of entries, mostly in stretto (bars 39 to 48)
(*j*) Second episode (bars 49 to 53).
(*k*) Final group of entries (bars 53 to 61).
(*l*) Coda (bars 62 to 81).

No. 17.—L. CHERUBINI. Double Fugue, "Cum Sancto Spiritu." (*2nd Mass.*)

S1 A1 A2 S2

1 2 3 4 5 6 7

S1 S2 Codetta.

8 9 10 11 12 13 14

A2 A1

15 16 17 18 19 20 21

Episode I.

22 23 24 25 26 27 28

Counter-exposition.

S 2

S 1

A 1

A 2

29 20 31 32 33 34 35

Middle Section.

S 1

S 2

Episode II.

36 37 38 39 40 41 42

S 2

S 1

43 44 45 46 47 48 49

S 1

S 2

50 51 52 53 54 55 56

S 1 inv. ?
S 2 ?
Episode III.
S 1 ?
57 58 59 60 61 62 63

64 65 66 67 68 69 70

S 2
S 1
S 2
S 1
71 72 73 74 75 76 77

?
?
Episode IV.
?
?
78 79 80 81 82 83 84

85 86 87 88 89 90 91

92 93 94 95 96 97 98 99

S 1 inv.

100 101 102 103 104 105 106 107

A inv.

Episode V.

108 109 110 111 112 113

S 1 inv.

114 115 116 117 118 119 120

Episode VI.

121 122 123 124 125 126 127 128

129 130 131 132 133 134 135

Final Section.

A 2 inv. ?

A 1 ?

S 1 ?

S 2 inv. ?

136 137 138 139 140 141 142

S 1

S 1 inv.

Episode VII.

143 144 145 146 147 148 149

150 151 152 153 154 155

156 157 158 159 160 161

162 163 164 165 166 167

168 169 170 171 172 173

A1 ?
A1
S1 ?

174 175 176 177 178 179 180 181 182

?

183 184 185 186 187 188

A1
S1
A1 ?
S1 ?

189 190 191 192 193 194 195

S1 ? S1 A1 S1 ? S1 ? A1

196 197 198 199 200 201 202 203

Allegro vivace.

?

Coda.

204 205 206 207 208 209 210

211 212 213 214 215 216 217

218 219 220 221 222 223 224

225 226 227 228 229 230 231 232

233 234 235 236 237 238 239 240

241 242 243 244 245 246 247 248 249

Orchestra.

250 251 252 253 254 255 256

145. This extremely interesting, though somewhat free, fugue has in its general construction more resemblance to the fugue by Haydn (No. 14 of this collection) than to either of the other double fugues we have given. It presents, nevertheless, quite sufficient new points in its treatment to warrant its insertion here. In its original shape, it has an orchestral accompaniment, which is mostly in unison or octaves with the voices. A few comparatively unimportant ornamentations and fillings up of the harmony are omitted for the sake of clearness; but in two places where the instrumental bass is different from the vocal, this is shown by small notes (bars 63 to 74, and 96 to 99).

146. In the exposition of this fugue, the two subjects are announced simultaneously, as in fugues 14 and 15; but instead of the answers being immediately given by the other two voices, as in the fugue from Mozart's 'Requiem' (No. 15), that method of exposition is adopted which was described in *Fugue*, §§ 375–377, and of which we have seen an example in No. 14. Before the second entry of the two subjects is a codetta (bars 10 to 13). This is a canon in the fifth below, founded on a prolongation of the last notes of the second subject; we shall find it made much use of later.

147 The exposition ends at bar 23, as soon as both the subjects have appeared in all the voices. The first episode (bars 23 to 29) begins with a neat little canon, 4 in 2, of which the subject in the treble and bass is formed from the last notes of the first subject followed by the first notes of the codetta (bar 10). From bars 30 to 39 is a counter-exposition, shorter than the exposition, as it contains only two pairs of entries. The two answers lead in the voices which before led with the subjects, and the other two voices reply with the two subjects.

148. The middle section of the fugue begins in bar 39, with the second episode. This is a modification of the codetta (bars 10 to 13), and is another canon (2 in 1) at the same distance both of interval and time. The first group of middle entries (bars 42 to 59) contains three pairs of complete entries, in B minor, G major, and E minor, and one pair of partial entries (in C major, bar 57). Here the first notes of the first subject are seen, direct in the bass, and inverted in the treble.

149. The third episode (bars 59 to 74) presents more than one feature worthy of notice. From bars 62 to 68, we see in the three upper parts the first notes of the first subject imitated in the fifth and octave at two bars' distance, and accompanied by a sequential figure in the bass. Observe in the alto of bars 67 to 70 the entry of one of the subjects of the canon at bar 23. From bars 70 to 74 we see the same complete canon, 4 in 2, as in the first episode, but with a different disposition of the parts, the two upper voices now having the subject which was before given to the two outer ones. Besides this, an independent instrumental bass is now added as a fifth part.

150. At bar 75 is the first stretto, made by partial entries of both subjects (tenor and bass), followed at two bars' distance by treble and alto. The first part of the fourth episode (bars 80 to 102) is made by free imitations of the second subject, direct and inverted. A few chords lead to a half cadence in F sharp minor at bar 95; this is followed by a sequence, the pattern of which consists of the final notes of the two subjects, omitting the passing note in the second subject. This will be seen at once if bars 4 and 5 are compared with the tenor and bass of bars 96 and 97.

151. The following group of entries shows some fresh treatment of the first subject. At bar 103, it is inverted, the species of inversion chosen being that which is strict as to interval (*Double Counterpoint*, § 280). It would have been perfectly feasible here to invert the second subject in the same way, and use it with the first, as the student will readily see for himself. Cherubini, however, has preferred to accompany the inverted subject with two new counterpoints, which are combined with it later, whenever it appears in its inverted form. We see them again at bars 109, 117, and 144. After the entry of the first answer inverted (bar 109), follows the fifth episode (bar 113). Here we see in the bass the commencement of the codetta (bar 10), imitated two bars later by the alto. An isolated entry of the inverted first subject (bar 117) leads to the sixth episode. This commences with the first notes of the first subject, direct and inverted. At bar 124 begins a canon, 4 in 1, at half a bar's distance, in the octave and fifth, on one of the subjects of the 4 in 2 canon at bar 23. At bar 132, the other of these subjects is imitated between alto and treble.

152. The final section of the fugue begins at bar 136. Here the first subject, direct, is accompanied by the second subject inverted, both entries being partial, and followed in stretto two bars later by the two answers (treble and alto), the second answer inverted, and placed above the first instead of below. The short codetta that follows (bars 140 to 143) is the transposition an octave lower of the last four bars of the sixth episode. At bar 144 is a combination of the first subject with its own inversion, and with the two counterpoints which appeared for the first time at bar 103.

153. Though we are still more than a hundred bars from the end of the fugue, it should be noticed that this is the last time that either of the two subjects is given in a complete shape. In fact, from bar 148 to the end, the fugue becomes extremely free. This is often found in fugues by modern composers; we have already met with similar examples in the two fugues from Haydn's 5th Mass (Nos. 3 and 7). But it does not necessarily follow that, because the free style is adopted, the fugue becomes either formless or incoherent. In the present case, we shall find the unity of style strictly preserved in that part of the fugue to which we are now coming; for, though there are no more complete entries, the music, at all events down to the coda at bar 208, is constructed entirely of material already familiar.

154. The seventh episode (bars 149 to 178) begins with a bold modulation to the key of B flat. In his treatise on Fugue, Cherubini forbids modulations beyond the nearly related keys, except a short modulation to the tonic minor, as here in bars 171 to 178. But in this episode we find twenty consecutive bars in the keys of B flat, G minor, and F major, not one of which is a nearly related key to D major. The composer's practice was evidently in advance of his theory; but surely such an example as this shows the absurdity of the antiquated restrictions on which too many theorists still insist!

155. The first part of the episode we are now examining (as far as bar 158) consists of imitative treatment by all the voices of the alto counterpoint at bar 103; this is followed by fragments of the second subject, direct and inverted (bars 158 to 166). The commencement of the codetta (bar 10) is then treated as a canon, 4 in 1, at half a bar's distance, each voice entering a fifth below the preceding (bars 166 to 170). This little canon has a striking resemblance to some of the episodes in the 29th fugue of the 'Wohltemperirtes Clavier' (see especially bars 29 to 31, and 35 to 37 of that fugue). At bar 170 begins a second canon on the same subject for all the voices, at half a bar's distance, as before, but now in the octave instead of the fifth. The episode concludes with a half cadence in D minor, introducing a dominant pedal (bars 178 to 191).

156. On this pedal point is seen a closer stretto than any that have preceded it. The three upper voices enter, one bar after each other, with the first notes of the first subject (bars 179 to 183). Next succeed passages of imitation founded on the second subject. At bar 191, where the pedal point ends, is a yet closer stretto, between tenor and bass, at half a bar's distance, the answer in the tenor being syncopated. Other stretti at various distances—for three voices (bars 194 to 198), and for four (bars 199 to 204)—in all of which only the first three notes of the first subject are employed, lead up to a full cadence in the tonic, on which follows the coda.

157. Here the time is quickened, and the fugal style is virtually abandoned. The scale passages of the second subject appear from time to time; but after the first few bars, the music can hardly be called polyphonic, and the coda simply serves to bring the fugue to a brilliant conclusion

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Analysis of Fugue 17.

First Section—Bars 1 to 39.

(*a*) Exposition (Order of entry, T B A S), bars 1 to 23.
(*b*) First episode (bars 23 to 29).
(*c*) Counter-exposition (bars 30 to 39).

MIDDLE SECTION—Bars 39 to 135.

(*d*) Second episode (bars 39 to 41).
(*e*) Group of middle entries, in B minor, G major, E minor, and C major (partial), bars 42 to 59.
(*f*) Third episode (bars 59 to 74).
(*g*) First stretto (bars 75 to 79).
(*h*) Fourth episode (bars 80 to 102).
(*i*) Entries by inversion (bars 103 to 113).
(*j*) Fifth episode (bars 113 to 116).
(*k*) Isolated entry by inversion (bars 117 to 121).
(*l*) Sixth episode (bars 122 to 135).

FINAL SECTION—Bars 136 to 256.

(*m*) Entries with second stretto and inversions (bars 136 to 148).
(*n*) Seventh episode (bars 149 to 178).
(*o*) Dominant pedal, with third stretto (bars 178 to 191).
(*p*) Final and closest stretti (bars 191 to 207).
(*q*) Coda (bars 208 to 256).

No. 18.—LEONARDO LEO. Triple Fugue, "Tu es Sacerdos," from the 'Dixit Dominus,' in C.

S 1 S 2 S 3
1 2 3 4 5 6 7

A 3 A 2 A 1
8 9 10 11 12 13 14

S 1 aug.
15 16 17 18 19 20 21

S 3 S 2? ? S 3 ?
22 23 24 25 26 27 28

?
Counter-exposition. A 2
A 1
29 30 31 32 33 34 35

S 1
A 3
S 2
36 37 38 39 40 41 42 43

Middle Section.
S 1
S 3
S 2
?
44 45 46 47 48 49 50

?
?
S 1
?
A 1 aug.
51 52 53 54 55 56 57

A 2?
A 3
A 3
58 59 60 61 62 63 64

?
S 2 var.
?
S 1 ?
S 1
65 66 67 68 69 70 71 72

S 3 ?
S 3
S 3
73 74 75 76 77 78

S 3 ?
S 3 ?
?
S 3
79 80 81 82 83 84

Final Section.

S 1 — S 2 — ? S 1 — ? — ? S 2 —

85 86 87 88 89 90 91

— ? S 1 var. aug. — A 1 — ? A 2 var. — ? S 2 aug. — — ? S 1 aug. —

92 93 94 95 96 97 98

S 1 aug. — ? S 2 ?- — ? — ? S 3 —

99 100 101 102 103 104 105

S 2 ? — ? — ? S 3 — ? — ?

106 107 108 109 110 111

S 1 aug.

112 113 114 115 116 117 118

Orchestra.

Coda.

119 120 121 122 123 124 125

126 127 128 129 130 131 132

158. In speaking of triple fugues, it was remarked (*Fugue*, § 398) that they were seldom strict. The fine example here given is an excellent illustration of this point. We have unmistakably a genuine triple fugue; the three subjects are announced together, and are written in triple counterpoint, five of the six possible positions being made use of in the course of the fugue; but the subjects themselves are so varied on their later appearances, and appear so often as fragmentary, or partial entries, that it is impossible to regard this as a specimen of a strict fugue. It may interest students to know that the work from which this movement is

taken was composed about the year 1740—within a year or two of Handel's 'Messiah.'

159. One of the first points that will strike readers of this fugue is the almost entire absence of modulation. Nearly the whole of the music is in the tonic and dominant keys; in the entire fugue, in fact, there is only one group of entries in any other key.

160. The exposition of the fugue extends to bar 17, and contains one entry of each of the subjects, and one of each of the answers. The exposition is therefore incomplete, as all the subjects are not heard in each of the voices. (Compare the expositions of the triple fugues by Albrechtsberger and Mozart, in *Fugue*, §§ 405, 406, both of which are complete.) In bar 17 the first subject is given in augmentation by the treble, accompanied, not by the other two subjects, but by free counterpoint in the other voices. Here is another illustration of the point mentioned in *Fugue*, § 379—that in fugues with more than one subject, the place of the episode is sometimes taken by the treatment of one of the subjects alone. At this point, we should usually find the first episode, to connect the preceding group of entries with the next, which begins at bar 32. But in this fugue there is no real episode at all; and we have instead, both here and later at bar 53, the introduction of the augmented first subject. The counterpoint by which this is accompanied consists of passages of free imitation; the descending scales may have been suggested by the first notes of the third subject. At bar 26 part of the third subject is accompanied by a fragment of the second.

161. At bar 32 begins a counter-exposition, the three answers now leading, and the three subjects replying (bar 40). It will be noticed that in bar 46 the end of the third subject is altered, as it had already been in the exposition (bar 15). The counter-exposition ends at bar 48, and the middle section commences, not with an episode, but with the treatment of the first and second subjects without the third. Another entry of the subject by augmentation (bar 53), now in the bass, is accompanied, as before, by free counterpoints, and followed by a fragmentary stretto on the third subject (alto and bass, bars 62, 64). At bar 69 is a group of entries (the only middle group) in C major; all three subjects are complete, but all are more or less varied. A stretto on the third subject (bar 77) for all the voices, at one and two bars' distance, does duty instead of an episode, and brings back the music to the tonic key, leading to the final section (bar 85).

162. In this final section none of the subjects appear in their complete form. This is not so very unusual; we have already seen several instances of it in this volume. What is much more exceptional is, that the three subjects are never heard together. We find first three entries of the first and second subjects (bars 85, 89, and 92), all of which are in stretto, as the later entries are made before the completion of the subject by the voices having the earlier ones; and at bar 97 we see the closest stretto in the

whole fugue—part of the first subject by augmentation given by all the voices at half a bar's, and one bar's distance. The entries of the tenor and alto are very fragmentary. After the appearance of parts of the second and third subjects in combination (bars 105 to 109), the augmented first subject is heard for the last time in the treble; but the entry is not completed, and at bar 119 a free coda, with plain chords, concludes the fugue.

163. It is interesting to notice that, with all its irregularity, this fugue in its general construction closely resembles the fugue in E flat, No. 31 of the 'Wohltemperirtes Clavier,' analyzed in *Fugue*, § 294. In both we see a counter-exposition, and a middle section containing only one group of entries, which is in the subdominant key. In other respects the fugues differ widely. We have selected a very free triple fugue for insertion here, because the example we gave of this form in *Fugue*, § 406 was strict.

Analysis of Fugue 18.

FIRST SECTION—Bars 1 to 48.

(*a*) Exposition (Order of entry, S A T B), bars 1 to 17.
(*b*) Treatment of subjects separately, in place of episode (bars 17 to 31).
(*c*) Counter-exposition (bars 32 to 48).

MIDDLE SECTION—Bars 48 to 85.

(*d*) Treatment of subjects separately (bars 48 to 69).
(*e*) Group of middle entries in C major (bar 69).
(*f*) Stretto on third subject (bars 77 to 85).

FINAL SECTION—Bars 85 to 132.

(*g*) Stretto on first and second subjects (bars 85 to 96).
(*h*) Stretto on augmented first subject (bars 97 to 105).
(*i*) Partial stretto on second and third subjects (bars 105 to 109).
(*j*) Final entry of augmented first subject (bar 112).
(*k*) Coda (bars 119 to 132).

Section (*f*).—FUGUES ON A CHORAL AND CANTO FERMO.

No. 19.—J. S. BACH. Fugal Treatment of the Choral "Jesu, Leiden, Pein und Tod," from the Cantata "Himmelskönig, sei willkommen."

First Exposition.

1 2 3 4

5 6 7

8 9 10

11 12 13

Second Exposition.

Organ.

14 15 16

17 18 19

20 21

22 23 24

Third Exposition.

25 26 27

28 29 30 31

32 33 34

35 36 37

Fourth Exposition.

38 39 40 41

42 43 44

Fifth Exposition.

45 46 47 48

164. From the large number of fugues on a choral to be found in Bach's Church Cantatas, we have selected the present example, not only because it is one of the most perfect specimens of its kind, but also because the choral on which it is founded is the same of which we have already given three different treatments by Bach in *Counterpoint*, §§ 536–539. It must be remembered that the form of a fugue on a choral differs materially from that of other fugues (*Fugue*, § 424). It generally consists of a series of fugal expositions of the different lines of the choral; but when the choral is long, we often find two lines more or less freely treated in the same exposition. We shall see illustrations of this in the present example.

165. The first exposition comprises the first two lines of the choral. Of these, the first is easily to be recognized; the second is more disguised, the first note being altered. If the student will look at the first notes of bar 3 in the tenor,

and will substitute E for the first note B, he will see that we have here the second line of the choral (treble, bar 11) in notes of shorter value, in fact by diminution and double diminution. As the subject begins on the mediant and does not modulate, it takes a real answer. All the entries in this exposition are at the regular

distances. The choral as a canto fermo enters in the treble at bar 6; it thus assumes the form of the subject by augmentation.

166. On the completion of the second line of the choral by the treble (bar 14), the second exposition begins. This includes the third and fourth lines of the choral, the latter being again much shortened. It will be seen, if we compare the first notes of the tenor at bar 16



with the treble in bars 23 to 26; the melodic progression is identical. In this second exposition the alto does not enter at the regular interval; this group of entries, like some of those that follow, is treated in the *fugato* style. (Compare the example by Bach in *Fugue*, § 422.) Observe how variety is obtained by the incidental modulations—to D minor (bars 16, 17), B minor (bars 20, 21), and E minor (bars 25, 26).

167. The third exposition begins at bar 27, and gives only the fifth line of the choral. In this group again the intervals of reply are regular. The sixth line of the choral is the only one not treated fugally—probably because in the form Bach has here selected it consists of only two notes. The more usual form of the melody is



as will be seen by comparing the versions given in *Counterpoint.*

168. The fourth exposition (bar 38) has again the character of a *fugato*, as also has the fifth (bar 46). Each of these, as will be seen, takes only one line of the choral.

169. It will be noticed that each separate exposition, though commencing with a subject taken from the choral, continues with new matter. This is often, though not always, done. In the example in *Fugue*, § 422, nearly all the accompanying counterpoints are formed from the choral itself. Either plan may be adopted at the discretion of the composer.

170. Our analysis of this fugue will be very simple—

Analysis of Fugue 19.

(*a*) First exposition (bars 1 to 14), lines 1, 2 of choral.
(*b*) Second exposition (bars 14 to 27), lines 3, 4.
(*c*) Third exposition (bars 27 to 37), lines 5, 6.
(*d*) Fourth exposition (bars 38 to 45), line 7.
(*e*) Fifth exposition (bars 46 to 56), line 8.

No. 20.—J. S. BACH. Organ Fugue ('St. Ann's') in E flat, in five parts.

Codetta II.

11 12 13

S

Episode I.

14 15 16

17 18 19

Counter-exposition. A1

S1

S1

20 21 22

?

23 24 25

S1 ?

A1 ?

26 27 28

A 1

S 1

29 30 31

Coda of 1st Movement.

?

?

32 33 34

S 2

35 36 37

A 2

38 39 40

Codetta.

S 2

41 42 43

A 2

44 45 46

Counter-exposition.

A 2 inv.

S 2 inv.

47 48 49

S 2 inv.

50 51 52

S 2 ?

S 2

53 54 55

S 2

56 57 58

S 1

S 2 var

A 2 var.

59 60 61

A 1

Episode II.

62 63 64

S 2 var.

S 1

65 66 67

S 2 var.

A 1

68 69 70

S 2 var.

A 1

Episode III.

71 72 73

?

Episode IV.

74 75 76

Coda of 2nd Movement.

S 2 var. ?

S 1

77 78 79

S 3

80 81 82

A 3
Codetta.
83
84
S 3
Codetta.
85
86
A 3
A 1
87
88

A 1

89 90

S 3

?

A 3

91 92

S 3

A 3

S 1

93 94

S 3

Episode V.

95

96

S 3

Episode VI.

97

98

99

100

S 3 var.
S 3
A 1
101
102

S 1
S 3
103
104

S 1 var. ?
S 3
105
106

A 3
A 1
S 1
107
108
?
109
110
A 3
S 3
111
112

171. Our last number was an example of a fugue upon an entire choral. The present, one of the finest, best known, and most popular of all Bach's organ works, is a specimen of a fugue written upon the first line of a choral. The melody is that known in this country as the 'St. Ann's' tune, commonly said to be the composition of Dr. Croft. As our great English musician was a contemporary of Bach, it is by no means certain that his tune, if it be his, would have become known in Germany so soon as that Bach should be acquainted with it when he wrote this fugue. It seems more probable that the melody is that of an old German choral, especially as it is also employed by Handel in his Chandos Anthem, "O praise the Lord with one consent." Excepting that the order of the first two notes is reversed, the

theme is the same as that of the first line of the choral "Was mein Gott will das g'scheh' allzeit"—



172. In the fugue now before us we see a different form from any which we have yet met with. The fugue naturally divides into three parts; but these do not bear to one another the same relation as the three sections of the ordinary ternary form. In the first movement, the first line of the choral is taken as the subject, and receives a regular exposition in five parts, which extends as far as bar 16. The somewhat unusual answer to the fourth note of the subject was noticed in *Fugue*, § 102. The counterpoint accompanying the answer is varied too much on its later appearances (compare bars 7, 8, and 14, 15, with bars 3, 4). to allow us to regard it as a regular countersubject.

173. The first episode (bars 16 to 21) is made from the counterpoint of bar 4. It is followed at bar 21 by a regular counter-exposition in stretto, in which the counterpoint of bar 4 is combined ingeniously with the subject at different points. We do not consider the incidental passages at bars 25, 26, and 28 to 30, as episode, but rather as codetta, because they connect different entries belonging to the same group. A short coda (bars 33 to 37) concludes the first movement of the fugue with a full cadence in the key of the tonic.

174. The second movement is in four parts only, the organ pedals being silent throughout. An entirely new subject is now announced in the bass, and receives a regular exposition, which ends at bar 47. To this succeeds a counter-exposition (partial) of the subject by inversion. Observe that the inversion is not quite exact, the intervals of a second and third, at the end of bar 45 and the beginning of bar 46, being changed to a third and fourth (bars 47, 48). At bar 53 begins a partial stretto on the direct form of the second subject, the continuation of which leads to a full close in the key of the dominant (bar 59). The first subject now appears in combination with the second, as a *canto fermo*, a character which it retains throughout the rest of the fugue. It is varied rhythmically, to adapt it to the $\frac{6}{4}$ time of this movement. The second subject is also somewhat altered. After two entries of the two subjects together, is an episode (bars 64 to 67) made from a sequential treatment of the inversion of the first part of the second subject. This is followed by two pairs of entries of the two subjects, the second subject, exceptionally, appearing twice in succession in the same voice. The third episode (bars 71 to 73) shows new treatment of the materials of Episode 2. An isolated pair of entries follows; the first subject in the tenor (bar 73) being accompanied by a part of the inversion of the second subject in the treble. It is a

curious point to be noticed, that throughout this second movement the first subject is never once given to the treble. The fourth episode (bars 75 to 77) leads to the final pair of entries in this movement, which, like the first, ends with a short coda, leading to a full close in the key of C minor.

175. Though the second movement of this fugue ends in the key of the relative minor, the third subject does not begin in that key. If it did, the second quaver would be B natural and not B flat, and besides this, it distinctly ends in the key of E flat. The first note, C, is therefore not a tonic but a submediant. At first sight, one would be inclined to think that the subject extended to the B in bar 83; but an examination of the later entries (tenor, bar 93, first bass, bars 101, 113, 114) shows that this is not the case. The subject ends where we have marked it, and has a short codetta, which (as often happens) is imitated in the following entries. A more important codetta is seen in bar 84, before the entry of the third voice; much use is made later of this bar. In bar 86 we find another codetta, made from a sequential imitation of the third subject in the first bass. We do not consider this as another entry in the bass; for it is not in the right key, neither is the exposition yet completed. It must be remarked that it is quite exceptional to find a modulation to the mediant minor incidentally introduced, as here, in the course of an exposition. The entry of the third answer in the treble (bar 87) completes this exposition, in which (as in the second movement of the fugue) the second bass takes no part. At bar 88, the first subject (answer) is given by the treble, accompanied by florid counterpoint developed from the codetta, bar 84. The same subject appears in the tenor, in stretto (bar 90), the first half being accompanied by the third subject in the treble, and the second half by the same subject in the bass. The following entries are extremely interesting and ingenious. The last part of the third subject in the tenor (bar 93) is accompanied by the commencement of the first subject in the bass. The rest of this subject is accompanied by the third subject, given twice in succession by the treble. If we compare the intervals of the two subjects in bars 91 and 94, we shall see double counterpoint in the eleventh; while bar 95 is the inversion in the twelfth of bar 92.* The fifth episode (bar 96) is made from the counterpoints in bars 89, 90, and is followed by an isolated entry of the third subject in the first bass, at bar 97. We have marked the sequential continuation of the third subject in the bass of bar 98 as the commencement of the sixth episode, though in its form it precisely resembles the treble of bar 95, which we indicated as a repetition of the third subject. The reason of the difference is that here the full cadence in F minor at the beginning of bar 98 clearly shows the commencement of a fresh

* The student can easily verify these inversions by following the instructions given in *Double Counterpoint*, §§ 6–9.

section of the music; while in bar 95 the soprano entry was used as a counterpoint to the last part of the canto fermo (the first subject), and therefore could not possibly be regarded as episode.

176. The following group of entries, which begins at bar 101, shows more interesting features. In this bar the third subject is combined with the first at an earlier point than has hitherto been seen, entering on the first note instead of the second. At the end of bar 102 the treble enters with a variation of the third subject against the last part of the first subject in the second bass, at a distance which, compared with that of the same two voices in bar 95, again gives double counterpoint in the eleventh. The entry of the alto in bar 103 with the first subject is again (as in bar 90) in stretto at half a bar less than the original distance. Another entry in stretto on the first subject (partial and ornamented) is seen in the treble at bar 105. At bar 108 we find the closest stretto in this movement, the first subject being given by the two outer parts at half a bar's distance. (Compare the stretti in the first movement at bars 21, 26, and 31.) Here the third subject is not present; the student will remember that in a double fugue we rarely find both the subjects treated together in a close stretto (*Fugue*, § 381). Instead of these, we have here the semiquaver figure in the first bass of bar 89 treated by imitation in the three middle voices. After three entries of the third subject alone (bars 111 to 113), the final entry of the two subjects together is seen in bar 114, and a bar and a half of coda brings this masterly fugue to a close.

177. It will be seen that the form of this fugue is quite different from that of any that we have previously analyzed. Though it contains three subjects, each of which has a separate exposition, like the fugue from Bach's 'Art of Fugue,' which is described in *Fugue*, §§ 400–402, the present cannot be called a triple fugue, because the three subjects are never all heard together. In spite of its sounding like an Irish bull, the most accurate description of this fugue would be to call it "a double fugue, with three subjects." In its general form, as Spitta points out in his life of Bach, the present fugue resembles some of those by Buxtehude, who often wrote fugues in several movements, each in different time. The rhythmical variations which the first subject undergoes seem an anticipation of the modern device known as "metamorphosis of themes," the most conspicuous examples of which are to be found in the works of Liszt and Wagner. The more deeply we study the works of Bach, the more profoundly we are impressed, not only with his almost miraculous technical skill, but with that marvellous prophetic instinct which led him to anticipate nearly every effect known to composers of the present day.

Analysis of Fugue 20.

FIRST MOVEMENT—Bars 1 to 36.

(*a*) Exposition (Order of entry, T B 1 S A B 2), bars 1 to 16.
(*b*) First episode (bars 16 to 21).
(*c*) Counter-exposition (bars 21 to 33).
(*d*) Coda (bars 33 to 36).

SECOND MOVEMENT—Bars 37 to 81.

(*e*) Exposition of second subject (bars 37 to 47).
(Order of entry, B 1 T A S).
(*f*) Counter-exposition (partial) by inversion, bars 47 to 53.
(*g*) First stretto (partial), bar 53.
(*h*) Combination of first and second subjects (E flat and B flat), bars 59 to 64.
(*i*) Second episode (bars 64 to 67).
(*j*) Entries of the two subjects (F minor and C minor), bars 67 to 71.
(*k*) Third episode (bars 71 to 73).
(*l*) Entry of the two subjects, the second being inverted (G minor), bars 73 to 75.
(*m*) Fourth episode (bars 75 to 77).
(*n*) Entry of the two subjects (C minor), bars 77 to 79.
(*o*) Coda (bars 79 to 81).

THIRD MOVEMENT—Bars 82 to 117.

(*p*) Exposition of third subject (bars 82 to 88).
(Order of entry, B 1 T A S).
(*q*) Entry of first subject alone (bar 88).
(*r*) First entries of first and third subjects combined (bars 90 to 96).
(*s*) Fifth episode (bars 96, 97).
(*t*) Isolated entry of third subject (bar 97).
(*u*) Sixth episode (bars 98 to 101).
(*v*) Entries of first and third subjects together, with stretti on first subject (bars 101 to 111).
(*w*) Treatment of third subject alone (bars 111 to 113).
(*x*) Final entry of first and third subjects combined (bar 114).
(*y*) Coda (bars 116, 117).

Section (*g*).—ACCOMPANIED FUGUES.

No. 21.—W. A. MOZART. Choral Fugue, "Pignus futurae" from the Litany in B flat.

22 23 24 25 26

A

tr tr

27 28 29 30 31

32 33 34 35 36

Middle Section.

Episode I.

37 38 39 40 41

S

42 43 44 45 46

47 48 49 50 51

A

52 53 54 55 56

57 58 59 60 61

S

Episode II.

62 63 64 65 66

tr tr

67 68 69 70 71

72 73 74 75 76

(S) A

77 78 79 80 81

tr

A

82 83 84 85 86

87 88. 89 90 91

S var.

S var.

92 93 94 95 96

?

?

S var.

97 98 99 100 101

S var. ——— ?

——— ?

102 103 104 105 106

S var. ———

S var. ——— ?

107 108 109 110 111

——— ?

Episode III.

112 113 114 115 116

p *p* *p*

117 118 119 120 121 122 123

f f f f 124 f 125 126 127 128 129 130

Final Section.

S

131 132 133 134 135

136 137 138 139 140

A

141 142 143 144 145

146 147 148 149 150

Coda.

S ——— ?

151 152 153 154 155

156 157 158 159 160

161 162 163 164 165

178. As our first specimen of an accompanied fugue we have selected one in which the added harmonies are mostly found in the exposition only (*Fugue*, §§ 436, 437). These, as will be seen, are given in small notes on the treble staff. The independent orchestration introduced occasionally in the later parts of the fugue has mostly been omitted in our score, for the sake of clearness; we shall indicate it, where needful, in the course of our analysis. It would have been a waste of space to give the accompaniment on two separate staves, as we shall do with the next fugue; because in the greater part of this one the instruments play in unison or in octaves with the voices.

179. As the subject, which is unusually long (bars 1 to 10), modulates to the key of the dominant, it, of course, takes a tonal answer. Here we see an interesting example (which we referred to in *Fugue*, § 144) of the disregard of semitones. (Compare the second exposition of Fugue 16.) As the point is of some importance, it is worth while to go into it in a little detail. The answering of A in bar 6 of the subject by D in bar 15, shows us that Mozart considers the modulation to the dominant key to be made at this point (*Fugue*, § 122). Therefore, were the answer made according to strict rule, the E flat in bars 6 and 7 ought to be regarded as the minor seventh of F, and answered in bars 15 and 16 by A flat; or else the E in bars 6 and 7 should have been natural. We cannot, however, call Mozart's answer incorrect, as it is precisely with these two degrees of the scale (the fourth and the seventh) that the freedom of treatment which we are speaking of is most frequently found.

180. The fugue has no regular countersubject, though unity of style is obtained by the use, in all the accompanying counterpoints of the exposition, of the figure  which we first see in the bass of bar 10. It will be seen that as additional voices enter in the exposition, the independent orchestral accompaniment becomes lighter, and ultimately disappears.

181. The exposition ends at bar 37; and the middle section begins in the same bar with the first episode (bars 37 to 43), which modulates at bar 41 to G minor. In this key we find the first group of middle entries—subject (bass), bar 44; answer (tenor), bar 53. It is worthy of notice that though the tenor entry is here a fifth above the bass, its first notes are not harmonized as being in the key of D minor; the note D is here treated as the dominant of G minor, and not as a tonic. Though, in the first exposition of a fugue, the dominant *key* should always answer the tonic key, there is no necessity to observe the same strictness as to the harmonic relations of subject and answer in the middle entries. At bar 53 a quaver passage is introduced in the first violins, which we have not given in the score. It is this—



This brilliant figure of accompaniment is continued to the end of bar 57, after which the violins play in octaves with the voices.

182. The second episode (bars 62 to 65) modulates to E flat, and introduces a long and important group of middle entries. First we have in the treble (bar 66) the subject in E flat, the orchestral figure of bars 2 and 3 again appearing above the voices. A codetta (bars 75, 76) leads to another entry in B flat. Let the student always remember the distinction between codetta and episode, of which so many examples have been seen in this

volume. A codetta connects two entries of the same group, and contains no modulation, except occasionally between tonic and dominant; an episode connects two different groups of entries, and always contains a modulation, except sometimes the first episode when it leads either to the counter-exposition or to an additional entry of the subject, as in Fugues 1 and 9 of this volume.

183. The entry in the alto at bar 77 must be considered as subject or answer, according as it is looked at in its relation to the preceding or the following entry in F major, bar 86. We have therefore marked (S) as well as A for it. Then three entries are followed by a stretto between bass and alto (bar 95) made from the first part of the subject modified like a tonal answer. The whole passage, bars 95 to 100, is then twice repeated in a free sequence (bars 101 to 111), and is followed by the third episode, the longest and most important in the fugue (bars 112 to 132). This begins with imitation between alto and treble of the sixth bar of the subject. To this succeeds a striking passage (bar 119) rhythmically connected with the first notes of the subject. The effect of the bold harmonies is heightened by a syncopated figure given to the upper string parts—



The passage is repeated sequentially at bars 125 to 129, and at its close the episode modulates back to the key of the tonic.

184. The final section of the fugue, which commences at bar 133, requires but few remarks. It contains two complete entries (alto and treble, bars 133 and 142), followed by a partial entry for the bass (bar 151); which leads immediately to the rather long and very interesting coda (bars 155 to 180). Here we see first a passage of free sequence (bars 155 to 163) founded upon a fragment of the subject; then, on a dominant pedal (bars 167 to 172) a different sequence, constructed from the same material, and lastly at bars 173 to 177 the inversion by tenor and bass of the sequential passage for alto and tenor just heard above the pedal.

185. The Litany from which this very fine fugue is taken was written in 1772, when Mozart was only sixteen years of age; and it would hardly be too much to pronounce the present movement the most wonderful fugue ever composed by a mere boy. It is not so much the merely technical skill that is surprising, as the irresistible "go" of the whole. the music rushes along like a mountain-torrent, carrying away hearer and performer alike in its headlong course. Its analysis is, nevertheless, very simple.

Analysis of Fugue 21.

FIRST SECTION—Bars 1 to 37.

(*a*) Exposition (Order of entry, B T A S).

MIDDLE SECTION—Bars 37 to 132.

(*b*) First episode (bars 37 to 43).
(*c*) First group of middle entries (bar 44).
(*d*) Second episode (bars 62 to 65).
(*e*) Second group of middle entries (bar 66)
(*f*) Partial stretto (bar 95).
(*g*) Third episode (bars 112 to 132).

FINAL SECTION—Bars 133 to 180.

(*h*) Final group of entries (bar 133).
(*i*) Coda (bars 155 to 180).

No. 22.—F. MENDELSSOHN. Final Fugue from the 42nd Psalm.

TREBLE.

ALTO.

S

TENOR.

BASS.

Viola, Trombone.

ORCHESTRA.

Tutti.

Bassi.

1 2 3 4

A

Viola.

Viol. 2. Clar.

5 6 7 8 9

10 11 12 13 14

S

Viol 1. Tr.

15 16 17 18

Viola.

19 20 21 22

A.

23 Bassi, Trombone. 24 25 26

?

27 28 29 30

Middle Section.

Episode I.

Str. Wood.

31 32 33 34

S

35 36 37 38 39

Episode II.

S

40 41 42 43 Bassi, Tromboni.

?

S var.

44 45 46 47

Str. Wood.

48 49 50 51

S ——— ?
S ——— ?
S ———
—— ?
52 53 54 55

S ? ——— ?
S ? ——— ?
——— ?
S var. ? ———
56 57 58 59

S

ff

ff

ff

Episode III.

ff

60 61 62 63 64

Str.

65 66 67 68 69 70

Tromboni. Organ.

f f f f

71 72 73 74 75 76

S

Str. Wood.

77 78 79 80 81

S var.

S ?

S var. ?

S ?

?

S var.

(The middle parts with the voices.)

82 83 84 85

?

?

S ? ?

Episode IV.

?

86 87 88 89

90 91 92 93

Final Section.

A var.

S

Tutti.

94 95 96 97

Episode V.

98 99 100 101 102

103 104 105 106 107

108 109 110 111 112

S

113 114 115 116 117 118 119

?
120
121
122
123
124
S
?
ff
ff
ff
ff
ff
126
126
127
128
129

Coda.

Tromb.

130 131 132 133 134

Tr.

135 136 137 138

139 140 141 142 143

144 145 146 147 148 149 150 151 152

186. The present example is interesting, as showing a fugue which throughout its greater part has an independent florid orchestral accompaniment. It cannot be regarded in any sense as a strict fugue, and in its form approaches much more nearly to the fugato style. Its freedom of treatment renders it rather difficult to analyze with certainty. It is preceded by an introduction of 46 bars, of which we give only the final cadence, introducing the fugue. We have condensed as much of the orchestral accompaniment as possible, consistent with clearness, on two staves; it will be seen that this transcription is not meant to be played on the piano; many passages, indeed, would be quite impracticable.

187. The subject of the fugue, announced in bar 3 by the tenor, is accompanied, in two-part harmony only, by a florid quaver figure for the basses of the orchestra. As the subject modulates to, and ends in the key of the dominant, it should take a tonal answer. The first irregularity to be noticed in this fugue is, that the answer given by the alto in bar 9 is *real*, though it ends at bar 15 with a minor, instead of a major third, to avoid a modulation to an unrelated key. A similar thing will be seen in the fugue in Mendelssohn's 95th Psalm, the subject and answer of which we quoted in *Fugue*, § 107 (*f*). Two bars of codetta (15 and 16) are here necessary to lead back to the key of F, for the next entry of the subject. The answer given by the bass at bar 23 is tonal, according to rule, but the last note is wanting, unless we consider bars 29 and 30 as a prolongation of the penultimate note, and regard the answer as ending at bar 31.

188. The middle section of the fugue evidently begins with the modulation to D minor at the 31st bar; and from this point we have little more than a *fugato*—or at most an extremely free fugue. No more entries of the complete subject are to be met with, though the chief features of the subject are treated separately. It must be noticed that the subject contains two distinct ideas—

1 2

We often find a fugue subject that subdivides in this way; and it is not at all uncommon in such a case to see the two sections of the subject treated by themselves, as here. See, for example, the episodes of Fugues 2 and 3 of this volume.

189. The first episode of the present fugue is made by imitation by all the voices of bar 7 of the subject. It leads to an isolated entry (incomplete) of the subject in the treble. The second episode (bars 40 to 42) is made from the same material as the first; but the imitations are now freer, and by inverse as well as direct movement. This episode modulates to B flat,

introducing another partial entry in the bass (bar 43), followed by a varied entry (bar 47) in the same voice. At bar 53 begins the first stretto, made from the first four notes of the subject. Note how persistently up to this point the florid figure of accompaniment is maintained in the orchestra.

190. In the third episode (bars 64 to 80) the contrapuntal style is at first abandoned by the voices, which move together in massive chords, while the unity of design is preserved by the independent orchestral accompaniment. Observe that on the lower staff the *rhythm* of the first four notes of the subject is persistently maintained by the basses, trombones, and organ, while the upper part



gives bar 7 of the subject direct and inverted. At bar 73 this same figure is treated by free imitation in the voices, leading to the second stretto, at bar 81. In this stretto the entries are more numerous and sometimes closer than in the first. We have omitted the middle parts in the orchestra, which double the voices in unison, for the sake of clearness. The fourth episode (bars 89 to 94) is evidently made from bar 7, direct in the bass and inverted in the tenor.

191. It is difficult to decide with certainty where the final section of this fugue should be considered to begin. It certainly looks at first sight as if it began with the pedal point at bar 95, especially as a pedal is very seldom found in the middle section of a fugue. But to this may be objected, that we seldom find modulations beyond the tonic and dominant keys in the final section of a fugue; while here we have modulations to B flat (bar 103) and D minor (bar 108). On the whole, considering that there is *no subsequent entry* in any other key than F or C, it seems best to regard this point (bar 95) as the commencement of the final section. Observe that there is here a stretto at one bar's distance between the tenor and the violins of the orchestra. In the choral fugues in Bach's cantatas we often find independent entries of the subject in the orchestra; but such are rare with modern composers. The fifth episode (bars 99 to 117) begins with a combination of two fragments of the subject; for the bass of bar 99 is evidently a variation of the commencement of the subject, substituting the interval of a second for a third between the first and second notes. Bars 107 to 110 are clearly connected rhythmically with the commencement of the subject After an inverted cadence in D minor (bar 117), a fragment of the subject is once more introduced. The passage from bar 118 to 125 is then repeated with fuller orchestration and augmentation of its last notes; and in the final coda we see at bars 134 and 138 the first notes of the subject in the bass

of the orchestra, imitated by an upper part (the trumpets) in the following bar.

192. This most effective chorus is a good illustration of the modern freedom of fugal writing, and in this respect may be regarded as a companion piece to the fugue by Schumann (No. 11) in this volume.

Analysis of Fugue 22.

FIRST SECTION—Bars 3 to 30.

(*a*) Exposition (Order of entry, T A S B).

MIDDLE SECTION—Bars 31 to 94.

(*b*) First episode (bars 31 to 34).
(*c*) Isolated entry (partial) of subject, bar 35.
(*d*) Second episode (bars 40 to 42).
(*e*) Group of middle entries (partial) with first stretto, bar 43.
(*f*) Third episode (bars 64 to 80).
(*g*) Second stretto (bar 81).
(*h*) Fourth episode (bars 89 to 94).

FINAL SECTION—Bars 95 to 152.

(*i*) Entry of subject (answer) in tenor, with stretto in the orchestra, bar 95.
(*j*) Fifth episode (bars 99 to 117).
(*k*) Partial entry of subject, with new continuation (bar 118).
(*l*) Repetition of the same, with last notes augmented (bar 126).
(*m*) Coda (bars 134 to 152)

No. 23.—J S. BACH—Double Fugue on a Choral, from the Cantata, "Es ist nichts gesundes an meinem Leibe."

3 FLAUTI.
CORNETTO.

TROMBONE 1.

TROMBONE 2.

TROMBONE 3.

OBOE 1.
VIOLINO 1.

OBOE 2.
VIOLINO 2.

VIOLA.

SOPRANO.

ALTO.

TENORE.

BASSO.

CONTINUO.

1 2 3

A1

S1

4 5 6 7

Codetta.

A 1

S 1

8

9

10

11 12 13

3 Fl.

Cornetto.

A 1

?

S 1 var.

?

A 1

S 1 var.

14

P

15

16

S1

?

17 18 19

Second Section.

20 21 22 23

Counter-exposition of first Subject.

A1

S1

24 25 26 27

A1

S1

Codetta.

28 29 30

31 32 33

A1

S1 var.-

A1 ?

S1 var. ?

34 35 36

S1

37 38 39

Third Section.

S 2

A 2

S2

S 2

43

44

45

S 2

Episode.

46

47

S 2

S 2-

48

49

50

S 2
S 2
A 2
51
52
53

S 2

A 2

S 2

?

54

55

56

Fourth Section.

S2

A1

S1

57 58 59

S 2 ?

60

61

62

S1

A1

63 Q 64 65

S1

A1

66 67 68

S 2

? S 1 var.

? S 1 var.

A 2 var.

69 70 71

S 2

S 2

72

73

74

193. For our final specimen of fugue, we have selected the opening chorus from one of Bach's Church Cantatas as a kind of compendium of fugal composition. In the same movement we find here combined an example of close fugue, double fugue with a separate exposition of each subject, fugue on a choral, and accompanied fugue. Here, therefore, we have within the limits of 74 bars, a *resumé* of nearly the entire contents of this volume.

194. It was quite impossible to transcribe the instrumental parts of this fugue, as we did in the last number, on two staves; we have therefore given the whole in full score. Those who have carefully studied the fugues in this volume will be by this time sufficiently accustomed to score-reading to find no insuperable difficulty in following the developments of this elaborate composition. It should be mentioned that the "cornetto" seen on the upper staff of the score is not the modern cornet-à-pistons, which was not known in Bach's time, but a now obsolete wind instrument of wood. To the student of instrumentation it will also be interesting to know that we see here the solitary example in the whole of Bach's works of the *obbligato* employment of the trombones. We frequently find them in other cantatas; but, except in this one instance, they always double the voices.

195. The choral introduced by the wind instruments is that which is best known in this country by its association with the Passion Hymn, "O sacred Head, once wounded." To explain its connexion with the present chorus, it must be said that the same choral also belongs to the German metrical version of the 38th Psalm, "O Lord, rebuke me not in Thy wrath," which commences

"Ach, Herr, mich armen Sünder
Straf' nicht in deinem Zorn."

The words of the chorus are taken from the third verse of the same Psalm:—"There is no soundness in my flesh because of Thine anger; neither is there any rest in my bones because of my sin." To a German audience, therefore, who would at once associate the melody of the choral with the words belonging to it, the appropriateness of its introduction would be at once evident.

196. We have thought it best to give some short account of this wonderful chorus from an æsthetic point of view, that the student might the more readily appreciate its beauties; and we now proceed with our analysis. Being a fugue on a choral, it does not divide into the three sections of a simple fugue (*Fugue*, § 424). The form of such a fugue as the present always depends upon the manner in which the choral is introduced. Here we find that two lines of the choral are given at the end of each section; and the fugue divides into four parts, not into three.

197. The first half of the fugue (as far as bar 41) has an independent accompaniment for the three upper string parts, the

figure of which is announced in the opening symphony, bars 1 to 5. In the bass we see the first line of the choral (compare bar 15) given by augmentation. In the fifth bar the first subject of the fugue is announced by the alto, while the answer follows in the treble at half a bar's distance. Here, therefore, we have a close fugue (*Fugue*, § 279). In general we determine the limits of the subject in a close fugue by observing how much is imitated by the subsequently entering voices (*Fugue*, § 53); but if we do so here, we shall be misled. The imitation in all the voices is continued three bars further—as far as the dotted crotchet E of the alto in bar 10. But here we have guidance from another circumstance. This fugue, as we shall see directly, is a double fugue, with a separate exposition of each subject. It must be remembered that the two subjects of a double fugue should finish together (*Fugue*, § 374); therefore to determine the limits of the subject here, we must see how much of it is combined with the second subject in the latter part of the fugue. An examination of bars 58 to 61 proves at once that the subject ends where we have marked it in bar 7, and that it is continued by a codetta canonically imitated by the treble. At bar 9, the subject enters in the bass, followed half a bar later by the answer in the tenor. Before these two voices have completed the canonic codetta, a third entry of subject and answer—both incomplete, and the former somewhat varied—is seen in the alto and treble (bar 14). As the upper string parts are all independent of the voices, there are from bar 10 to bar 15 seven real parts. At the end of bar 15 the first portion of the choral is introduced by the wind instruments, the cornet, doubled in the octave by three flutes in unison, playing the melody, and the three trombones completing four-part harmony for this division of the orchestra. The third trombone is in unison with the basses, but the other parts are independent. We have thus, therefore, ten real parts, though occasional unisons may be seen between voices and instruments. Against the choral, fresh entries of the subject will be seen in the voices. The first section of the fugue ends at bar 21.

198. It will be seen that we have here a different kind of fugal treatment of the choral from that which was found in Fugue 19. There the different lines of the choral were treated fugally, and were given in augmentation by the treble. Here there seems at first sight no connexion between the fugue subjects and the choral; the fugue appears rather to resemble in its form that from which we gave an extract in *Fugue*, § 427. But, as has been pointed out by Spitta in his life of Bach, both the subjects of this fugue are formed from the choral itself. The first notes of the first subject are a modification of the last line,



while the second subject (see bar 41) is made from the first line of the choral. This will be seen even more clearly by comparing the simplified form of the second subject given to the violins at bar 50 with the melody of the choral at bars 15 to 17. It should also be noticed, before passing to the second section of the fugue, that, in the section already examined, the three groups—the chorus, the strings, and the wind—each make perfectly complete and correct harmony by themselves.

199. The second section of the fugue, which begins at bar 21, illustrates Bach's astounding mastery of technical resources. It is introduced by the same prelude as the first section, with the first line of the choral by augmentation in the bass. As the third and fourth lines of the choral, presently to be given by the wind instruments, are the same as the first and second, Bach repeats the whole first section of the fugue; but in order to avoid monotony, he now inverts the parts. We here find that the treble and alto of the first section are now tenor and bass, while what were before the tenor and bass have now become treble and alto. We therefore see, what otherwise we should probably not have noticed at all—that the voice parts in the whole of the first section are written in quadruple counterpoint! A similar inversion of the two upper and the two lower parts, though far less elaborate and only a few bars in length, was quoted from the 'Wohltemperirtes Clavier' in *Double Counterpoint*, § 268. With the exception of one or two insignificant alterations (compare, for instance, the tenor of bar 18 with the treble of bar 38), the inversion is carried out exactly. But it will be obvious that the conversion of the former alto into the bass changes the whole harmonic framework of this section, so that the general effect is quite different from that of the first. The altered harmonies necessitate numerous changes in the string parts. The wind instruments enter with the choral at the same point as before; but we find that the harmonizing of these four bars is now entirely different from that at bars 15 to 19.

200. At bar 41 we reach the third section of the fugue. Here the second subject is announced by the tenor, and answered (again as a close fugue) by the bass. Another entry of the answer precedes the second entry of the subject, as in the first fugue of the 'Wohltemperirtes Clavier.' Notice the alteration in the first note of the subject, when it appears in the treble. We see that it begins with a leap from tonic to dominant, whereas on its first appearance it began on the supertonic. It is not uncommon in Bach's choral fugues, when a subject is introduced for the first time *in the middle of a movement*, as here, to find its first note altered, to connect it better with what has preceded. The following entries of the second subject, in bars 45, 46, show that the entry in the treble is the real form. Later in the fugue, both forms are used indifferently, as we have so often seen to be the case with tonal fugues.

201. This part of the fugue is accompanied only by the basses and the organ. There is no figured bass to indicate the harmony; but this simply arises from the fact that Bach's original part is lost; we know from the comparison with many similar passages in other cantatas that the organ supported the voices here. The constantly moving semiquavers of the bass strikingly depict the sense of the words here sung by the chorus, "Neither is there any rest in my bones, because of my sin."

202. At bar 47 we see the only episode in this fugue; and at bar 50 we find another group of entries of the second subject in all the four voices at one crotchet's distance. Here the upper string parts enter, and for the rest of the fugue they play in unison with the voices, instead of having independent parts, as hitherto. At bar 53 begins another group of entries, with a different order of voices to the last; and against this, in the following bar, the wind instruments give out the fifth and sixth lines of the choral.

203. We now arrive at the fourth and last section of this wonderful fugue (bar 58). Here the first and second subjects are combined, the first subject being continued by the codetta in canon already noticed, first in the alto and tenor (bar 61), and then by treble and bass, bar 65. Notice that the *pairs* of voices which now take subject and answer together are different from those which were used in the first and second sections. At bar 69 is the final combination; the last two lines of the choral being now heard together with *both* the subjects of the fugue; the first subject being slightly varied. The close of the piece on the dominant arises from the fact that the melody of the choral is in the old Phrygian mode; the note E being the 'final' (or, as we should now say, the tonic), it was necessary to finish with a major chord on that note, to preserve the characteristics of the melody. Bach harmonizes the end of the choral in the same way on its last appearance in the 'Passion according to Matthew.'

204. It is difficult, without indulging in hyperbole, to find words adequate to describe this marvellous fugue. It is not merely the astounding cleverness of its construction that impresses us; it is the beauty of the expression and the depth of feeling in the music which raise it far above any mere technical display. Let the student make himself intimately acquainted with it; he will find it grow upon him at each fresh reading, and he will learn what can be done by a combination of the most consummate technical skill with heaven-inspired genius.

Analysis of Fugue 23.

FIRST SECTION—Bars 1 to 21.

(*a*) Exposition of first subject; entry of lines 1 and 2 of choral.

SECOND SECTION—Bars 21 to 41.

(*b*) Counter-exposition of first subject, with inversion of parts; entry of lines 3 and 4 of choral.

THIRD SECTION—Bars 41 to 58.

(*c*) Exposition of second subject (bars 41 to 47).
(*d*) Episode (bars 47 to 50).
(*e*) Further entries of second subject, and combination with lines 5 and 6 of choral (bars 50 to 58).

FOURTH SECTION—Bars 58 to 74.

(*f*) Combination of the two subjects (bars 58 to 69).
(*g*) Combination of both subjects with lines 7 and 8 of choral (bars 69 to 74).

THE END.

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